VOGUE

Ready-to-Wear Collections

Vogue Designs for Dressmaking

Incorporating Vanity Fair
September 15, 1945
Price 35 Cents
40 Cents In Canada

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ADVANCE RETAIL TRADE EDITION

*'BOTANY'
BRAND
FABRICS
*Skypath Fabrics by Botany are winging their way to fame along the great air routes of the Pan American Clippers. Botany fabrics are used for the walls —for the curtains—for the covers on the seats of these famous ships—and Botany blankets are used for the berths. Botany's quality fabrics are proving themselves under the arduous test of constantly changing climates—under the exacting demands for weightless perfection in the air. Keeping pace with Skypath Fabrics are, of course, Botany's beautiful fashion fabrics for the traveler.
BOTANY WORSTED MILLS
Passaic, N. J.
Worsteds and Woolens for Women's, Children's and Men's Wear
No-Dye-Lot Knitting Yarns
Botany Perennials
†Certified Fabrics • The Botany Tie, Robe, "500" Suit • Men's Sportswear
Lanolin Cosmetics
†Certified by Botany Laboratories
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To sell fashion quote

VOGUE

Use these Quotations

in your advertising, windows, and departmental displays.

furs

VOGUE SAYS: "Self-important separate furs."
VOGUE SAYS: "Fur accessories."
VOGUE SAYS: "One touch of fur makes a costume."
VOGUE SAYS: "Unfurred coats expect separate furs."
VOGUE SAYS: "Fur hat with an unfurred coat, suit."
VOGUE SAYS: "Fur mittens with an unfurred coat, suit."
VOGUE SAYS: "Add a fur peplum to a straight wool street dress."
VOGUE SAYS: "Fur boots."
VOGUE SAYS: "Fur party bags."
VOGUE SAYS: "Muff-handbags of fur."
VOGUE SAYS: "Fur lumber jackets."
VOGUE SAYS: "Eye-shadow blue moleskin."
VOGUE SAYS: "Wrapped Russian broadtail coats."
VOGUE SAYS: "Little Fur Head."

VOGUE SAYS: "Fatal Lady black."
VOGUE SAYS: "Flattering, shadowy blues."
VOGUE SAYS: "Black flashed with jewels."
VOGUE SAYS: "Little shining jewels."
VOGUE SAYS: "Black on black."
VOGUE SAYS: "Colour is an accessory."
VOGUE SAYS: "Think of lipstick as an accessory."
VOGUE SAYS: "Brown with black."
VOGUE SAYS: "Little-waisted, shapely clothes."

coats

VOGUE SAYS: "It's a big coat year."
VOGUE SAYS: "Fitted basque coats."
VOGUE SAYS: "Tightly cinched tunic coats."
VOGUE SAYS: "Slim, wrap-around coats."
VOGUE SAYS: "Bloused coats."
VOGUE SAYS: "Big, boxed reefers."

hats

VOGUE SAYS: "Hair concealing helmets."
VOGUE SAYS: "Shoved-back sailors."
VOGUE SAYS: "Huge fur berets."
VOGUE SAYS: "Leopard cloches."
VOGUE SAYS: "Knitted caps on the young."
VOGUE SAYS: "Hats with full-blown crowns."

dresses

VOGUE SAYS: "Torso dresses—all line."
VOGUE SAYS: "Sweater-top dresses."
VOGUE SAYS: "Knitted dinner dresses."
VOGUE SAYS: "Black on black dresses."
VOGUE SAYS: "Grand style taffeta evening dresses."
VOGUE SAYS: "Checkered dresses for the young."

1-
VOGUE SAYS:
"Romantic eye-shadow BLUES."

2-
VOGUE SAYS:
"FUR accessories."

3-
VOGUE SAYS:
"Checkered dresses for the young."

4-
VOGUE SAYS:
"Small, shining JEWELS."

Four Free Cards
Please check those you can use, and mail this coupon.

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

Please send cards (1) (2) (3) (4)

9/15

Name.....

Store Name.....

Address.....

Release date for all the material in this issue is September 11 East of the Mississippi, September 18 West of the Mississippi.

VOGUE

How to use this issue to sell

coats, suits, dresses

Pages 134 and 135. Title an advertisement—Vogue says: "Romantic eye-shadow blues." Sketch navy blue coats, dresses, suits. Quote Vogue in the copy like this—Vogue says: "Dark, shadowy blue is the romantic sister-colour to black, can make as many appearances, has a fresh beauty against the winter scene, is a great flatterer." Schedule a front of navy blue windows to appear simultaneously with your advertisement. In each window use the same Vogue quotation—Vogue says: "Romantic, eye-shadow blues."

separate furs

Pages 137, 138. Headline an advertisement—Vogue asks: "How much fur makes a costume?" Quote Vogue in the copy like this: Vogue says: "When coats and capes and suits are most effective *unfurred,* they expect separate furs made into self-important objects: a big cloche or a Breton of fur, a peplum or mittens or a handbag." Sketch (1) a suit with fur mittens (2) an unfurred coat with a bulky fur hat (3) a slim black wool dress with a fur peplum (4) another wool dress with a fur handbag or muff-bag. Note: put only one separate fur with each unfurred costume. It's *one* touch of fur that makes the costume, as you see on page 138.

junior dresses

Pages 158 and 159. Headline an advertisement—Vogue says: "Checkered dresses for the young." Sketch checkered dresses, dresses with checkered skirts or checkered tops. Schedule a window of checkered young dresses to appear on the same day as your advertisement. Show these dresses with little knitted caps, ballet slippers, bracelets. In each window quote—Vogue says: "Checkered dresses for the young."

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TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
SEPTEMBER 15, 1945

RETAILERS, MANUFACTURERS AND ADVERTISING EXECUTIVES ARE ENTITLED TO RECEIVE THE TRADE EDITION OF VOGUE. SUBSCRIPTIONS MUST BE PLACED DIRECT WITH THE PUBLISHERS OR DIRECT WITH A CATALOGUE SUBSCRIPTION AGENCY. DO NOT SUBSCRIBE FOR THE TRADE EDITION THROUGH AN AGENT CALLING ON YOUR STORE. MAKE YOUR CHECK PAYABLE TO VOGUE AND MAIL TO VOGUE, GREENWICH, CONN.

ON THE PLAZA

BERGDORF
GOODMAN

ON THE PLAZA

ON THE PLAZA

ON THE PLAZA

Suit for an Exquisite

made to order in black wool, its elegance
subtly stressed by charcoal strokes of velveteen.
Suit and hat from the new Made-to-order Collections
of Bergdorf Goodman designs.

Perfume for an Exquisite

Bergdorf Goodman's latest and most precious perfume success,
Number Forty Four.

ON THE PLAZA • NEW YORK 19

BERGDORF
GOODMAN

5TH AVENUE AT 58TH STREET

Nettie Rosenstein embroiders golden dragons on smoke gray for a swag-fronted dinner gown in Peau de Peche rayon crepe.

Bonwit Teller

FIFTH AVENUE, NEW YORK

Nettie Rosenstein shapes a new smoke gray dinner dress of Peau de Peche rayon crepe, the bodice glinted with "gold." Designer's Salon, Sixth Floor

—that ayres look
L. S. Ayres & co.
INDIANAPOLIS
Costume by Hattie Carnegie

Bonwit Teller new york

RICHARD AVEDON

Louise Barnes Gallagher, whose little wool dresses make history, here uses pewter gray wool, the new rounded-hip look deftly done with a pannier peplum. Wonderful too in black rayon crepe.

DESIGNER'S SALON, SIXTH FLOOR

VOGUE
September 15th, 1945

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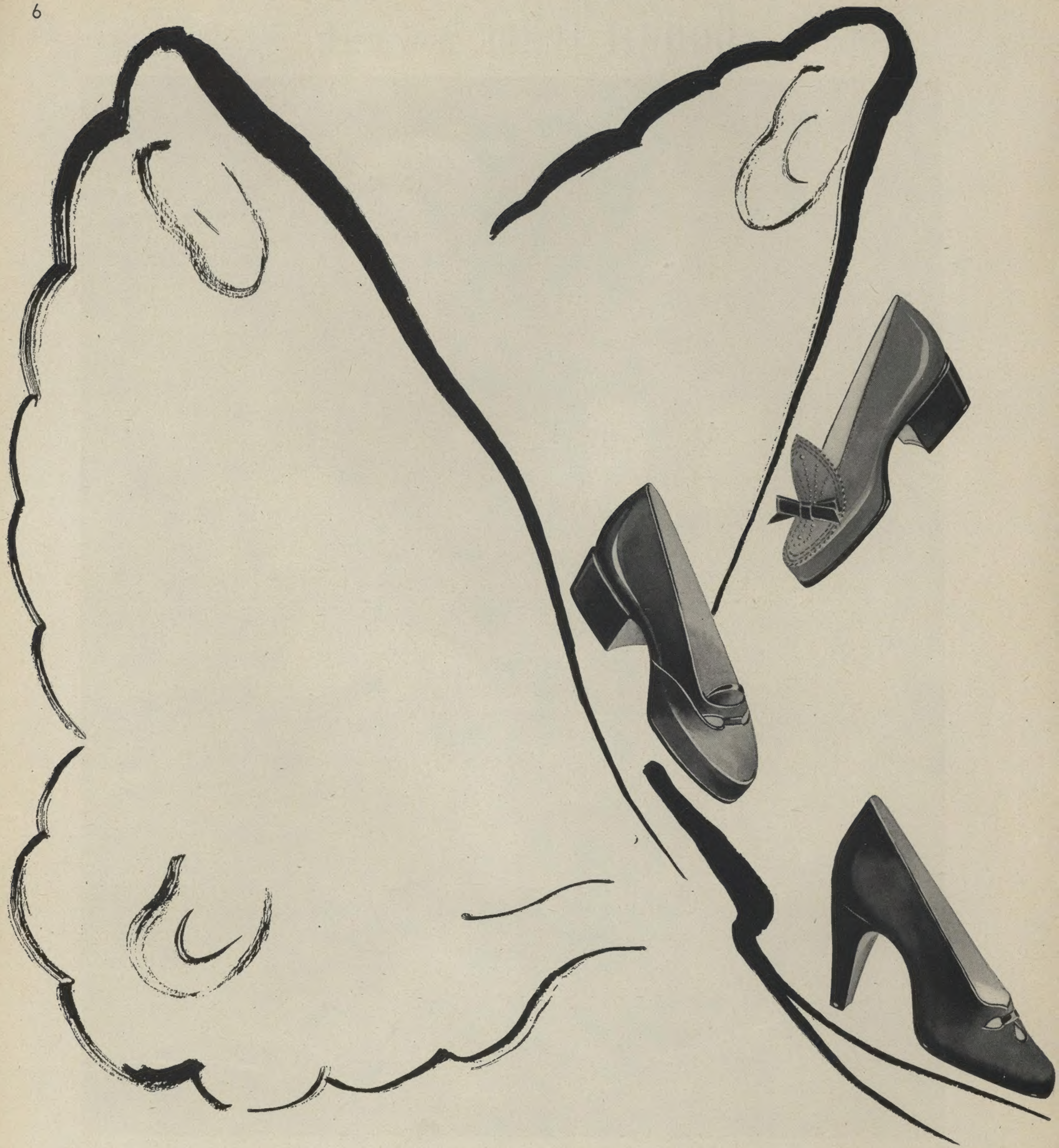
Vol. 106, No. 5
Whole No. 1749



Shoes styled with an eye to grace
...thoroughbreds that uphold the tradition of fine shoe-making.
Custom-welted in behalf of preserving shapeliness and fit,
moulded of seasoned leathers by old-world craftsmen in the interest of comfort, durability.
Five lasts...thirty-odd styles...exclusive with Henri Bendel.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

George Platt Lynes

Black and Brown come to fine terms

...a suit and hat that scale new heights of elegance.

from our collection of custom-order originals.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

DELICATE AS DRESDEN by *Ben Reig*

A picture book dress of the new mood in fashion. A tiny waist, rounded hips, easy shoulders.

With Dresden pink bodice and bolero. Both brilliantly beaded to make this a most impressive short formal.

Madame Rousseau ostrich-tipped hat to match.

J. P. Allen

AND CO.—ATLANTA

Schiaparelli
Radiance Powder
and Lipstick

Dana

proudly presents

20 CARATS

BEAUTIFULLY SIMPLE — and simply beautiful — the Tula negligee bordered with Margot lace. Sizes 12-20 in white, tearose and blue. About $25.

Tula

CREATOR OF GLAMOROUS AT-HOME FASHIONS

Available at B. Altman & Co., New York
Miller & Rhoads, Richmond; Neiman-Marcus, Dallas

Troy Stix uses a Stonecutter fabric to combine her talents of design and sculpture. She creates, through the fabric, a masterpiece to rival the art of ancient Greece.

Jewels by Van Cleef & Arpels

Balkin

Stonecutter

FABRICS OF DISTINCTION

STONECUTTER MILLS CORPORATION
450 SEVENTH AVE., NEW YORK
MILLS AT SPINDALE, N. C.

Going Places with TUSSY * * San Francisco's Top of the Mark

1. I'm tempted to ask her the name of that lipstick. It's too gorgeous to be kept a secret!

2. Darling, you're stealing the show with that heavenly lipstick. Tussy, no doubt?

3. Naturally! It's Tussy's newest . . . *Sure-Fire*. Isn't it truly a sure-fire red?

4. It's so wonderfully creamy, too! Just like all Tussy Lipsticks!

Copr., 1945, by Lehn & Fink Prod. Corporation, Bloomfield, N. J

NO ONE could dream up a more emphatic, dramatic red for young, young lips! Tussy *Sure-Fire* is brilliant and bold . . . a sure-fire shade to wear with jet black, winter blue, green, and other favorite fashion colors. If you're partial to passionate, deep shades . . . try Tussy *Raspberry*. For rosy pinkness . . . there's *Sentimental*. All Tussy Lipsticks are creamy-smooth . . . softening . . . indelible as a girl could wish! Each $1, plus tax.

Tussy Cosmetiques, 683 Fifth Avenue, New York 22, N. Y.

Tussy

FOR THAT YOUNG, YOUNG LOOK

QUALITY
CRAFTSMANSHIP
STYLE
FORSTMANN
100% VIRGIN WOOL
FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

The coat with the voluminous look — Philip Mangone's fabulous version, wool, encrusted with nutria. Lord & Taylor

William Bass
Hafner satin

Shoe maestro extraordinary — the Saks shoe buyer. He juggles all today's "technicalities," directs, advises and inspires an orchestra of our own designers, workmen, stylists, salesmen. The result is S. F. A.'s famous selection, exclusive designs, notable workmanship — what more can you ask of a shoe stamp or of Saks Fifth Avenue!

Crosstown
gets about town
The rayon gabardine that goes everywhere. Crosstown—for the upper crust in classic clothes. A foolproof fabric for a suit, a slack, a frock—with a texture that will travel far in sports or casual circles. Processed with Unidure, for permanent crease-resistance, it's one of Rosewood's finest. Make it a watchword in fine fashions and at your favorite fabric counter.
A Rosewood Fabric*
means quality without compromise
* Reg. U. S. Pat. Off.
J. Rosenholz Inc
1410 Broadway, New York 18

Circa 1945...
tunic suit in colorful
cadence. Maurice Rentner uses
three smartly contrasting hues for
the coat, skirt and blouse of his new suit.
Exclusive at Rich's - Atlanta

HAT BY SALLY VICTOR

Charbert's
flawless technique in perfume
Breathless
Fabulous
Breathless
Neiman-Marcus
Dallas

That Good, Good Dress

by JOSEPH HALPERT

Fluid, flattering version of the winged silhouette! And more evidence of Joseph Halpert's mastery of the "good" dateless dress. In black or brown rayon crepe. Sizes 12 to 20. $45.00. Worn with a Lilly Daché turban and chessmen jewelry by Trifari.

JOSEPH HORNE CO

PITTSBURGH

Philip Mangone draws a slim line of nutria on a coat of Forstmann's master fabric.

JUAN GRIS FROM VALENTINE GALLERY

Wake up! Make up with

Clarion

Make your lips sing...lift up your face with Clarion, new clear red by DuBarry. Never before such a wonderful spark to fire every costume color. See it... wear it...love it as a blazoning badge of all the good days in store for you.

Clarion lipstick, $1. (Harmonizing face powder, cream or dry rouge, $1 each). All prices plus tax.

DuBarry Beauty Preparations *by* Richard Hudnut New York

Costume by Trigere

Rose Cedar by Hockanum...
Makers of woolens of beauty, quality and lasting wear

HOCKANUM Woolens

HOCKANUM MILLS, ROCKVILLE, CONN. • FOUNDED 1809 • DIVISION OF M. T. STEVENS & SONS COMPANY, NORTH ANDOVER, MASS. • J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1, SELLING AGENTS

Photographed in the New York Apartment of the Princess Gourielli

RÉFETTA satin stripe taffeta in a gown by Omar Kiam. Réfetta is from our collection of magnificent yarn-dyed fabrics woven with Enka Rayon.

Rémond Holland

244 MADISON AVENUE, NEW YORK 16, N.Y.

Photograph—Rawlings • Jewels by Van Cleef & Arpels • Madame Reine hat

Rose Barrack selects Crepe Intrigue

...to interpret her inimitable gift for subtle flattery...magnificent simplicity. Deft tribute to the craftsmanship of American Silk Mills, creators of Crepe Intrigue—the rayon fabric that women rely on to keep its magical beauty. Look for the label at better stores everywhere.

Back the attack Buy War Bonds

AMERICAN SILK MILLS • 1400 BROADWAY • NEW YORK 18, N. Y.

MARK CROSS ARTICLES OF FINE LEATHER · FIFTH AVENUE AT 52ND, NEW YORK

"lovely," portrait for Rosenblum by the brilliant young painter, Ben Stahl

Rosenblum

tailored in California

bolero under the sunny influence of southern California...man-tailored by Rosenblum...with the now-famous finesse and fineness...in heavenly 100% pure wool Venetian covert or doeskin flannel...marvelous côlors...with Duchess acetate rayon quality lining 29.95...at leading stores. Rosenblum, Los Angeles

THE LINDNER COY CLEVELAND
HATTIE CARNEGIE
does a figure-conscious
silhouette of wool, in her
new color...winter blonde.

Vanity Fair

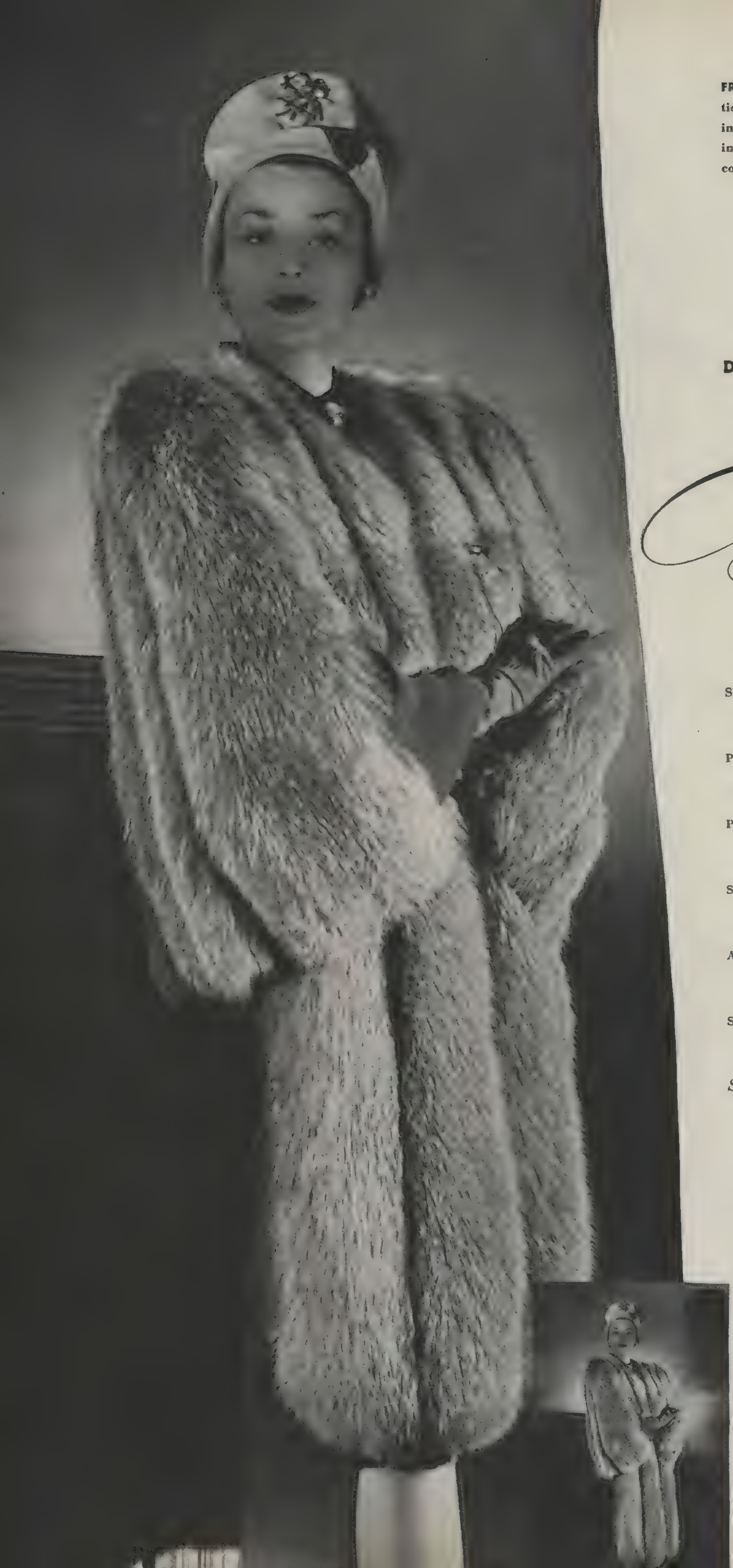
High fashion excitement in "Sugar Plum,"
beguiling new violet-rose. Designed for your lingerie wardrobe
in Vanity Fair's own pliant tricot*...the fashion fabric of the times,
created to give you the smoothest silhouette imaginable.

VANITY FAIR MILLS, INC. READING, PENNSYLVANIA

*Rayon jersey

BUY BONDS TODAY FOR VICTORY TOMORROW

Harzfeld's
Adrian



FROMM PEDIGREED SILVER FOX in the new Cape-Stole is unquestionably the season's most exciting news! Lush, rich silver shimmers in bountiful luxury above the quiet deep-blue of the underfur. Wear it in every season to enrich your wardrobe, to lend elegance to every costume. Identified by the Fromm blue-ribbon pedigree medallion.

DRAMATIC NEW MAGNIFICENCE BY

Fromm

Rare strains, all pedigreed, show exciting, unheard-of colors in all their natural luxury!

SILVERBLUE FOX • Breathless beauty of blue, "half-quencht in mists of silver dew". Beloved of brides.

PLATINUM SILVER FOX • Sophisticated elegance of lovely pearl-grey, veiled in platinum. Choice of the cosmopolite.

PLATINUM MINK • For the true elegante...muted mauve-grey beneath a platinum crown.

SILVER SABLE MINK • Mink sparkling with silver guard hair above sable-blue underfur. Forerunner of a new trend.

ARCTIC MINK • Patrician mink loveliness white as Arctic snows, shadowed by midnight-black guard hair.

STANDARD MINK • Superb, soignee...this magnificent mink has the regal black-brown beauty of rare teakwood.

Silver Sable and Arctic are names which the Fromm brothers have given to these new exotic mink.

All Fromm furs are bred on the Fromm ranches in Wisconsin. Styled and manufactured at the Fromm studios in New York. Sold in finer fur stores everywhere.

FROMM BROS. INC. *New York 1, and Hamburg, Wisconsin*

WALTER V. STRATE

millinery salon ★ ★

CARSON PIRIE SCOTT *& Co* ★ ★ *Chicago*

Hattie Carnegie
to sparkle in an Autumn sun.
Frost Bros San Antonio Texas

Franklin Simon

BY JANA, CIRCA 1945 . . . classic under arm bag, exquisitely simple and the perfect foil for jewels. Of genuine Corde, made of finest rayon yarn, produced by Hartford Rayon Corp., and specially twisted for beauty and long wear. Zipper closing. Black or brown. 12.50*. Handbags, Street Floor

*Subject to 20% Federal Excise Tax

FIFTH AVE. AT 38th ST., NEW YORK 18, N. Y. • GREENWICH • EAST ORANGE • CLEVELAND • BRIDGEPORT

Philip Mangone
THE DAYTON COMPANY ... MINNEAPOLIS
Oval Room

SALUTE TO
FREEDOM
NOBLY ECHOED IN
BIANCHINI'S STIRRING SHADES
OF SINGING COLORS THAT
REFLECT MAN'S HOPES
FOR AN EPOCH OF FREEDOM,
FOR A BRAVE NEW WORLD
Bianchini Férier, inc.
creators of exquisite masterpieces in Fiberset* fabrics
*THE FIBERSET TREATMENT CHECKS SHRINKING...STRETCHING...SAGGING

DRESS Capri Original

NOLDE HOSIERY

The name "DONNYBROOK" has particular significance. It means quality that meets the most exacting specifications. (Though scarce now...and we hope only temporarily, do keep trying.) Look for the DONNYBROOK label when you buy, for this is a name you can count on—not just for today, but for tomorrow and always. **DONNYBROOK**, 500 Seventh Ave., N. Y. 18.

In Praise of Cadet Nurses

BEATRICE GRAHAM WHITNEY, *of Suncook, New Hampshire, has been awarded the Avon Medallion of Honor for Women of Achievement.*

The presentation of this award to Cadet Nurse Whitney, who has been commended by Army Hospital officers as "outstanding in her work among wounded men," is symbolic of the nation's gratitude for the selfless service of the Cadet Nurse Corps.

These girls have shown remarkable ability in discharging their duties and in assuming responsibilities far beyond their years. In addition to releasing thousands of graduate nurses for overseas duty, the Corps is credited with having prevented the collapse of civilian nursing service on the home front. Sixty thousand more cadets are urgently needed.

No matter what your activity, personal beauty and daintiness are important to your morale. So welcome your Avon representative when she calls to help you realize the added charm that Avon cosmetics can bring to you.

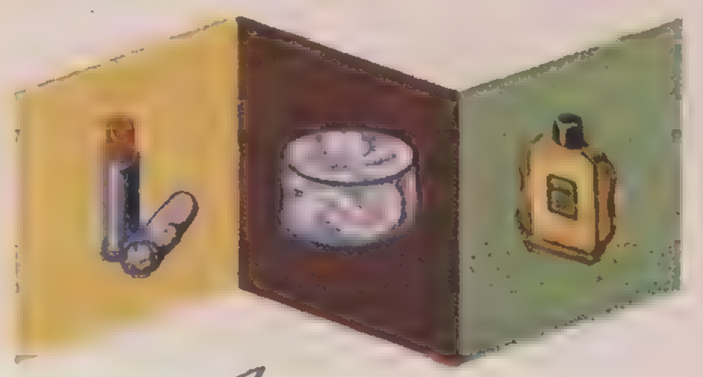
Avon Medallion of Honor

awarded to women of achievement chosen by the following committee of prominent women:

C. MILDRED THOMPSON
Dean of Vassar College

GLADYS SWARTHOUT
Metropolitan Opera star

FANNIE HURST
famous novelist



BE HOSTESS TO LOVELINESS

Avon COSMETICS

AT RADIO CITY NEW YORK

Dress by Samuel Kass
Jewels by Cartier

zircon

emerald

spodumene

spanish topaz

rubystone

sodalite

lapis lazuli

red amethyst

violet spinel

cosma

tourmaline

Onondaga

SILK COMPANY, Inc.

GEM TONES—vibrant—living—caught in all their rich beauty in Onondaga Fall Fabrics.

Styled by *Philip A. Vogelman*

1412 BROADWAY NEW YORK 18, N. Y.
CHICAGO LOS ANGELES MILLS: EASTON, PA.

FALL'S NEWEST COLORINGS HAND-PRINTED ON

Golden Foulard

Golden Shuttle Foulard
HAND PRINTED by McCURRACH

2.50

Traditional neat foulard designs in special colorings planned for wear with basic fall clothing shades. This foulard material is hand printed and woven by the famous Golden Shuttle Weavers. Ask to see them at better stores and look for the McCurrach label.

McCurrach

McCURRACH ORGANIZATION • 411 FIFTH AVENUE, NEW YORK 16, NEW YORK

Write for full-color booklet, "Necktie Notes."

How to tie Windsor, Bow and other tie knots.

Molly design

Cardigan suit draped and belted in a new soft silhouette.

Forstmann Charmona* in black, brown, gold or green,

sizes 10-18. $59.95

*Reg. U. S. Pat. Office

Third Floor Suit Shop Chas. A. Stevens & Co. State Street, Chicago

Brewster hats

look wonderful on women

look wonderful to men

Brewster Hats are hats that men like. Often fanciful, never farcical. Young, gay and above all else, flattering. **Surrey**, for example, shown here...Brewster's own interpretation of the postilion silhouette in fine fur felt...part of the new Fall collection approved by the Brewster-Powers Fashion committee. For name of Brewster dealer nearest you, write Brewster Hat Co., 411 Fifth Avenue, New York 16, N. Y.

Hattie Carnegie

embroiders a jeweled band at the neckline of a slim-waisted wool jersey dress. For gaiety add a perfumed touch of "Carnegie Blue".

Crown Tested

THE FASHION: Dinner Dress from Joseph Halpert in Bianchini's crepe Madona, Fiberset finished. CROWN* Tested for dry cleaning and general serviceability. Sizes 10 to 20. About $70.00.

FEATURED BY:

BERGDORF GOODMAN CO., New York
I. MAGNIN & COMPANY, California & Seattle
NEUSTETER CO., Denver

This identification is awarded only to fabrics containing CROWN rayon after they have passed the CROWN Tests for serviceability. American Viscose Corporation, 350 Fifth Ave., New York 1, N. Y.

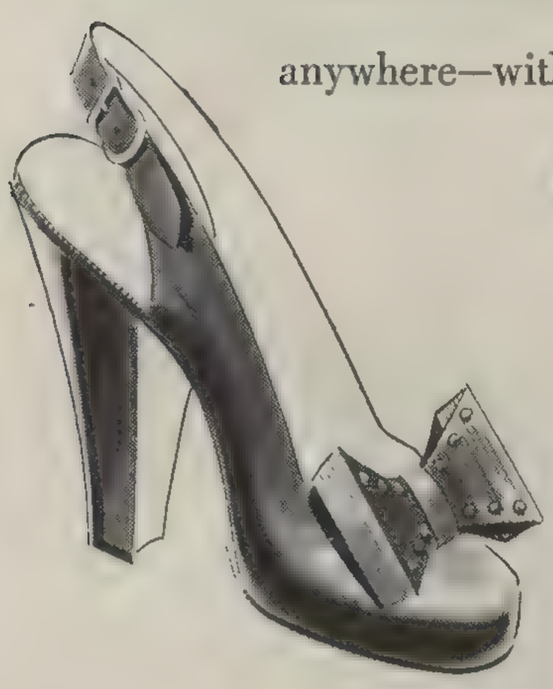
*Reg. U. S. Pat. Off.

ARNOLD CONSTABLE
Fifth Avenue at 40th, New York • New Rochelle • Hempstead
o'hara
of California has a talent for flattering with curvy, undulating lines . . . makes a forte of femininity with young enticing contours. Her fall series done exclusively for Arnold Constable captures all the excitement of her designs for noted Hollywood stars. Stonecutter's rayon crepe in black, moss green, Platina grey, Forecast blue or winter blond. Misses' sizes, $35. Our Andrade plumed blouse-crown, $25.

SHINE!

Fine calf, polished "to a turn," is a bright idea for fall! It's an idea smartly high-lighted and reflected in a group of youthful Walk-Overs . . . satin-smooth both in their polished mellowness and in their superb fit. To be worn all day, anywhere—with an inward and outward glow!

Amy Linker Original Costume



WALK-OVER Polished Calf

Walk-Over prices $8.95 to $12.95
Geo. E. Keith Company, Brockton 63, Mass.

the Wm. H. Block Co.
INDIANAPOLIS

designs a dramatic Fall suit of grey yarn dyed wool and sparks it with an embroidered crown.

A Fredrica DESIGN
EVENING ELEGANCE beautifully interpreted in
Russian Broadtail and Ermine.
B. ALTMAN & CO., N. Y.
HARZFELD'S, KANSAS CITY
KAUFMANN'S, PITTSBURGH
MARY SACHS, HARRISBURG

Accent on Sleeves

it's the new look of autumn and a forecast for winter.

Tailored with knowing skill, in midnight blue

or black wool. Sizes 10 to 16, 99.50

From our misses' coat department, third floor

Everything for the boys

Everything to make precious leaves memorable! Including luxurious Marlboro Cigarettes.

Marlboro's subtle flavor adds **zest** to smoking pleasure. Lavishly blended of superb tobaccos (which cheaper cigarettes cannot *possibly* afford). Merely a penny or two more!

Cigarette of successful men and lovely women

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

ROYAL BLUE WITH BLACK IN DYNAMIC DESIGN BY NETTIE ROSENSTEIN. A TWO-PIECE DRESS OF ENDLESS USEFULNESS.

TONI FRISSELL

adding dash to the smartest legs in town

Larkwood's famous Vamp-Toe* for extra wear . . .

Tempered Twist* for extra sheerness . . .

Spicy new colors for extra beauty . . .

Ginger, Cinnamon, Nutmeg

*Reg. U. S. Pat. Off

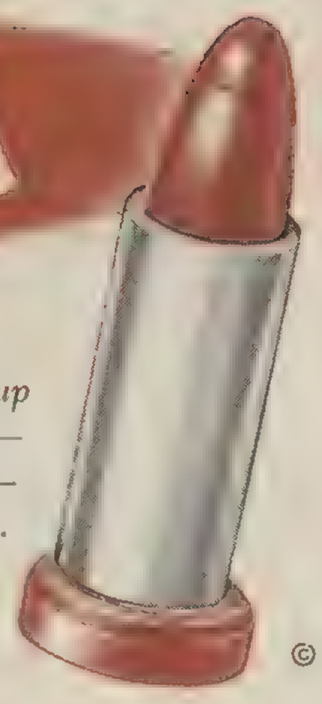
Larkwood
VAMP-TOE STOCKINGS

Chadbourn Hosiery Mills, Inc., Charlotte, N. C. *New York Office, 350 Fifth Avenue*

Bright Idea for fall—a luring, lovely, ripe-red make-up by Jaquet—to give a vivid flare—to beam brightly above your dark and neutral woolens—Bright Idea for the brave, new world you face.

Jaquet's

BRIGHT IDEA



Bright Idea Make-up Ensemble: lipstick—rouge—powder—compact make-up—eye shadow by Jaquet. On sale at fine stores. Jaquet, 663 Fifth Avenue, New York 22.

© 1945, Jaquet Inc.

THAT YOUNG LOOK STARTS WITH SKIN CARE

No man ever forgets Paris . . . or that wicked, wonderful fragrance that whispers
Someone lovely has just passed by
CHOCOLAT MENIER
DEFENSE D'AFFICHER
SERVICO ANTISEPTIQUE
STEINBERG
le Dandy
parfums d'Orsay

Foxbrownie
INC
adapts a perfect suit
to the mood of modern abstraction.
Thalhimers Richmond
Over A Century In Virginia

the "look" of Lavender
Lightly poised . . . exquisite and yet casual as can be.
That's the "look" of Yardley English Lavender . . . beloved little fragrance, so much a personality it carries a mind's-picture all its own.
For you, these days when crisp leaves turn that 14-kt. color, and you want a touch of gold to match their charm.
YARDLEY
ENGLISH
LAVENDER
Yardley English Lavender, the lovable fragrance, $3.75, $2.50, $1.50. Yardley English Lavender Soap, 35c, box of 3 tablets, $1
ADD 20% FEDERAL TAX
Yardley products for America are created in England and finished in the U. S. A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Ave., Rockefeller Center, New York 20, N. Y.
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Maurice Rentner

The brilliance of simplicity

Fashion Over-the-Shoe

COLORFUL GAYTEES
1941

RAIN

OVERSHOES 1945
FOR ARMED FORCES,
CIVILIAN HEALTH and
SCHOOL CHILDREN

Today, we still have a war to win... bonds to buy... every energy of this country is devoted to that unified effort. Tomorrow, you'll go gaily in colorful Gaytees again.

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Listen to "Science Looks Forward"—new series of talks by the great scientists of America—on the Philharmonic-Symphony Program. CBS network, Sunday afternoon, 3:00 to 4:30 E. W. T.

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MEDIEVAL MODERN. Touch of the old in the manner of the new — the broad shouldered medieval yoke effect; deep armholes, suave lines, new jet buttons — casual and smart. In soft, rich Velona fabric, by Deering Milliken, 100% pure wool. New fall colors. Sizes 10 to 20. **$39.95.** *Insist on a Lassie Maid coat at your favorite store. Write for name of store in your city. Barkin, Levin Co., Inc., 512 7th Ave., N. Y. 18.*

Sorry if you have had trouble finding a Lassie Maid coat . . . it's because so many of our fabrics have been diverted to war needs.

. . . for Eyes
eye bath · eye cream
eye astringent
eyelash cream
cosmetique
eye shadow
. . . for Lips
lipstick de luxe
in seven shades
Kathleen Mary Quinlan
STYLIST IN BEAUTY

Swansdown

Eloquent expression of the new deep sleeves, the broad soft shoulders.
Capped with luxurious Amur Coon on the cuffs.
In a Deering Milliken all-wool suede. Sizes 10-18.
Coat about $69*. Matching skirt about $12.

*Tax Free

At one leading store in your city. • The House of Swansdown, 500 Seventh Avenue, New York 18, N. Y. • Morris W. Haft & Brothers, Inc.

in Akron, Ohio at THE A. POLSKY COMPANY
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in Corpus Christie, Tex. at LICHTENSTEIN'S
in Dayton, Ohio at THAL'S
in Des Moines, Iowa at YOUNKER BROS.
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in Fort Wayne, Ind. at WOLF & DESSAUER
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in Kansas City, Mo. at KLINE'S
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in Los Angeles, Cal. at BULLOCK'S
in Montclair, N. J. at FREDERICK'S
in Milwaukee, Wis. at BOSTON STORE
in Minneapolis at THE DAYTON COMPANY
in New Orleans, La. at MAISON BLANCHE
in New York at FRANKLIN SIMON
in Norfolk, Va. at RICE'S FASHION CENTER
in Oklahoma City at STREET'S
in Portland, Oregon at MEIER & FRANK COMPANY
in Providence, R. I. at GLADDING'S
in Richmond, Va. at THALHEIMERS
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in San Francisco, Cal. at O'CONNOR & MOFFATT CO.
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in Winston-Salem, N. C. at MITZIE MILLINERY
in Wichita, Kan. at BUCK'S

or write for the name of the store in your city to **EVERITT HAT COMPANY MILWAUKEE, WIS.**

Eisenberg Originals

EISENBERG & SONS

Dressmakers • Jewelers • Perfumers

222 W. North Bank Drive, Chicago 54, Ill.

A new concept of sheer hosiery, Humming Bird's 51-gauge, wear-with-beauty fabric. Our mill, our skill put extra strength in every slender thread!
Humming Bird
Hosiery

Wind-swept peplum, a deep narrow neckline rolling back gently and a slim straight skirt. Beige, red, green or brown in Cohama's "5 P.M.", Burmil quality rayon crepe. 10-20.

29.95

Typically **Jane engel**

Madison at 79th, New York 21, N. Y.
and all other Jane Engel shops

DOBBS *Briefers*

REGISTERED

DOBBS originations . . .

young hats for the younger members of the American Family.

DOBBS HAT SHOP, Park Avenue at 53rd St., New York 22, and at fine stores everywhere

Frilled, feminine, cameo perfect! A Maurice Rentner Original that will make you look and feel like the heroine in a Victorian novel. Plum colored pure wool with striped blouse-top in blending colors. Matching ostrich-trimmed hat in felt.

The Halle Bros. Co.

Cleveland, Ohio

Canton, Ohio • Erie, Penna.

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Parfums Weil Paris Co. 745 Fifth Avenue, New York

Important dressmaker suit in soft, supple wool with the bright black of rich Persian on a top-coat of red. A Zuckerman-Kraus (Original) worthy of a Virginia setting.

Miller & Rhoads

the Shopping Center · Richmond, Va.

the Beauty of it is...

"Your Footprint in Leather"* . . . a fundamental beauty secret moulded inside all Matrix* Shoes . . . a secret that shows only in a lovely unlined face, calm nerves, a tireless, sure-footed step. For this incredible sole is a curve-for-curve copy of the bottom of the foot. Literally, a reflection of your footprint that follows your every step in supple, all-over support. Your foot *relaxes* . . . you feel a new freedom as each curve and tender hollow cuddles in this cushion of soft, pliable leather. It's a patented Matrix formula for walking pleasure . . . and the beauty of it is you'll find "Your Footprint in Leather" in every smart Matrix Shoe you buy.

MATRIX SHOES

with "Your Footprint in Leather"

*Most Matrix Styles $9.95 to $12.95. E. P. Reed & Company, Rochester 3, N. Y. Matrix Style Studio, 47 West 34th Street, New York 1, N. Y. *Reg. U. S. Pat. Off. E. P. Reed & Co.*

Martha Manning Dresses ... Youthfully Yours for Fall

ILLUSTRATED:
#1310—Black embroidered bright wool and rayon jacket topping a black Old Glory rayon vestee and skirt. In "Illusion" Half Sizes 14½ to 20½. About $13.00

REPLACEMENT OR A REFUND OF MONEY
Guaranteed by
Good Housekeeping
IF DEFECTIVE OR NOT AS ADVERTISED THEREIN

Martha Manning designs enchanting dresses that magically wish away pounds for a younger, slimmer, more feminine *you!* In "Illusion" Half Sizes 14½ to 24½ and Women's Sizes 38 to 44. At one fine store in most cities.

High-Light Red

BY

ANTOINE

To highlight your beauty with a
brilliant splash—Antoine's new make-
up in spirited, youthful High-Light red.
Your lipstick a bright blaze—
your rouge, powder, foundation, and
eye shadow in background hues.
With all the daring of Antoine—
master of dramatic make-up.
Antoine, 663 Fifth Avenue,
New York 22, N. Y.

James Roxton, master tailor, adapts his classic simplicity for the average misses' figures. He calls it "Norm-Size" and with it achieves perfect proportions and figure flattery for the woman who is five foot five or under.

JAMES ROXTON CLASSICS • EAST 61st STREET • CLEVELAND 3, OHIO

WOLF & DESSAUER, Ft. Wayne • HOLMES, New Orleans • HENGERER'S, Buffalo • THE PARIS CO., Salt Lake City • and in other fine stores throughout the country

Success, of Course

Kitten Hips!

You feel and look as if you'd just stepped out of a success course when you step into Carter's "Mouldette." The entire beautifully molded back is made with new synthetic elastic. Carter's own Sweetheart panel flattens the tummy. Every seam's a scheme to give you that lithe young American look. Ask good stores everywhere for Carter's girdles or pantie girdles, $3.50 to $7.50.

The William Carter Company, Needham Heights 94, Massachusetts

for kitten hips... say **Carter's** mouldettes, please

VIRGINIA MAYO

In Samuel Goldwyn's technicolor comedy

"WONDER MAN"

The Famous Permanent of Famous Screen Stars!

A Hollywood star can't take chances when she gets a permanent. Her hair must always look as if it grew naturally curly. That is why so many famous screen stars have FREDERICS TRU-CURL permanents.

• You too will love a FREDERICS TRU-CURL permanent because it is so easy-to-care-for. You'll love its unaffected naturalness that makes it so becoming—and you'll adore its beautiful lastingness. • And you need have no fear about your hair becoming dry, kinky or brittle when you have a FREDERICS TRU-CURL because this famous FREDERICS permanent contains no harsh, beauty stealing metallic salts or hair destroying chemicals. TRU-CURL protects and preserves the natural beauty of your hair, leaving it soft as silk, lustrous as satin and as natural looking as a born-curly head.

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permanent waves

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Send me a list of Franchise Salons in my community where Frederics Tru-Curl Permanents are given by experts. Also send free booklet describing Frederics permanents.

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FOR 30 YEARS AMERICA'S FINEST PERMANENTS

ALLIGATOR

Custom Art
DE LUXE QUALITY

CHANDLER EXCLUSIVES

The luxury of genuine Alligator is brought to you by Chandler Shoe Stores. A high fashion for fall and winter . . . yours in pumps or sandals at only

$9.95

at all Chandler's shoe stores

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HOUBIGANT

Translucid

A New, Different Make-up Base

TRANSLUCID *Cream Tone*

Smooths on easily . . . keeps you lovelier, all day!

Cream-tone is an amazing new Houbigant make-up base—a non-drying, non-caking, tinted cream that goes on easily, quickly (and tidily!) . . . giving your skin a fresh, sheer velvetiness that assures your looking *naturally lovely all day long.* Cream-tone will smooth over minor skin blemishes without creating that hard "made up" look. For the lasting beauty you so admire, start wearing Cream-tone today. In shades to blend with your skin tone. $1.00 plus tax.

Complete your Sheer Make-up for Sheer Beauty with . . .
Translucid Sheer-Sifted Face Powder, $1.50;
Lipstick, $1.00; *Cream Rouge to match,* $1.25;
Special Emollient Retiring Cream, $2.00. *Plus tax.*

When a SLIP becomes a social error ... switch to Mary Barron

Slip-up on the first date . . . A new date! A modern ice-cream parlor! A counter with brilliant lighting. A high stool, a sheer dress—and a slip that crawled up. What an embarrassing episode! . . .

And so unnecessary! A Mary Barron slip would not ride up, wind around the hips, nor pull down on the straps. The sheer beauty of the **"Biastrait"** design—patented—makes **Mary Barron** the best-behaved slip.

Luxurious lace-trimmed styles! Smart tailored models! And the season's smartest colors.

When you order from your local store give them your brassiere size

MADE OF BUR-MIL QUALITY RAYON FABRIC

The slip shown below is made of BUR-MIL* rayon French crepe, lace-trimmed . . . . about **$3.00.**

Others in lace-trimmed or tailored styles . . . about **$2.00.**

*Reg. U.S. Pat. Off.

This advertisement is based on the actual "embarrassing episode" of Mrs. Dorothy Jean Clark, Terre Haute, Indiana, to whom we have sent a check for $50

James McCreery & Co.
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Akron, Ohio.....M. O'Neil Co.
Atlanta, Ga.....Davison-Paxon Co.
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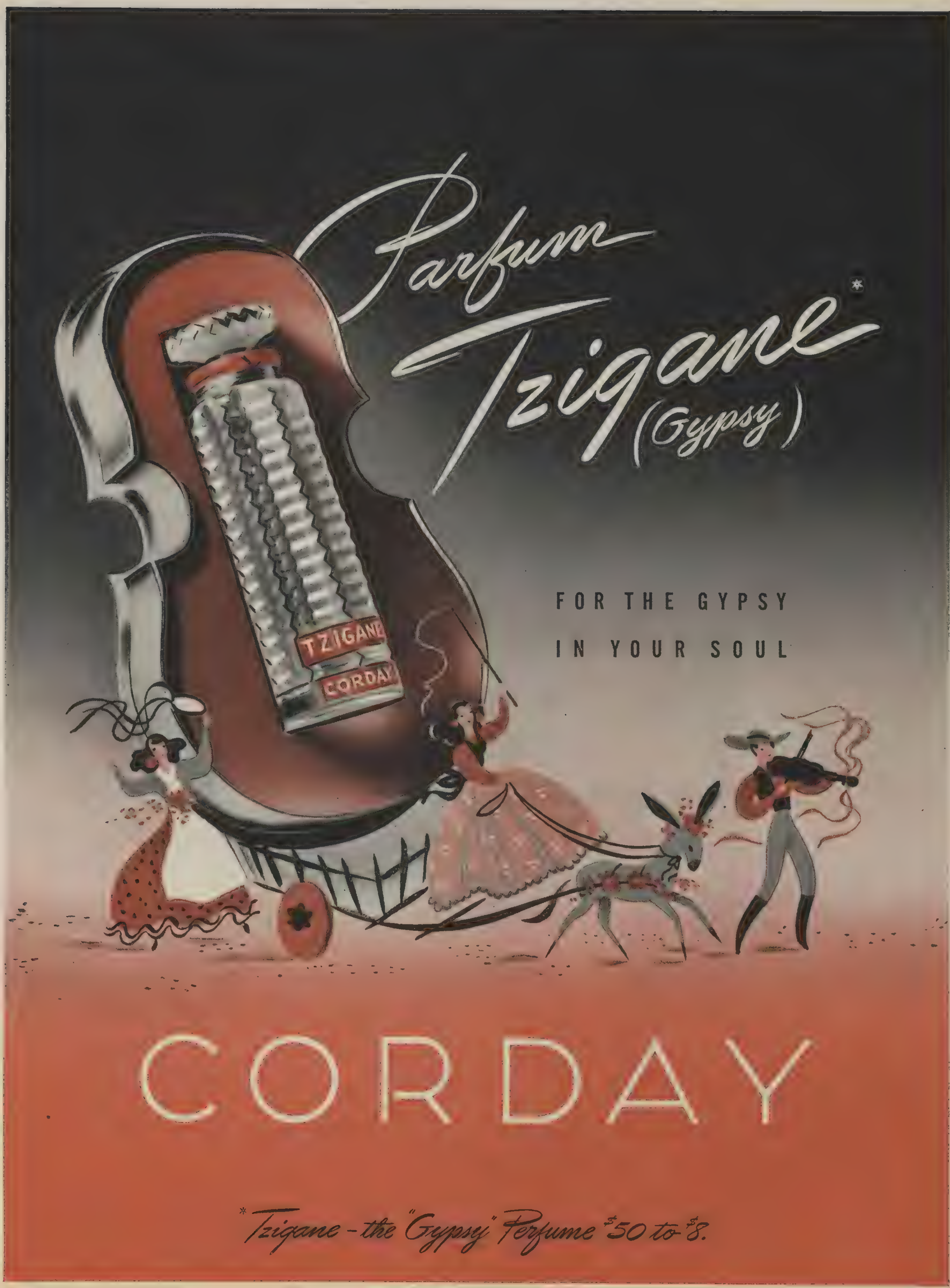
Toledo, Ohio.....The La Salle & Koch Co.
Trenton, N. J.....Nevius-Voorhees
Washington, D. C.....Jelleff's

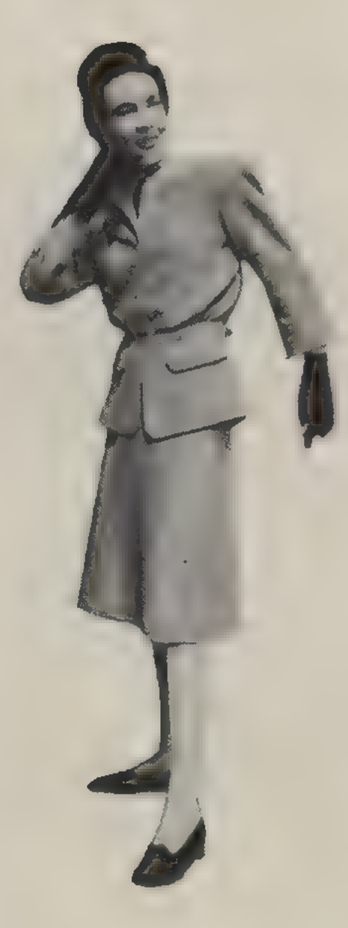
★ AND AT LEADING STORES EVERYWHERE, INCLUDING CANADA

WIN $50.00 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corp., 180 Madison Ave., New York 16, N. Y. (Expires December 31, 1945)*

KANMAK
The aristocrat of fine fabrics, super Kanmak gabardine, the 100% virgin wool chosen by leading men's and women's tailors for fashions of unusual beauty and stamina.
100% VIRGIN WOOL
THIS FABRIC
Styled by
KANMAK
KANMAK TEXTILES, INC. • 417 FIFTH AVENUE • NEW YORK 16, N. Y.


Parfum
Tzigane*
(Gypsy)
FOR THE GYPSY
IN YOUR SOUL
TZIGANE
CORDAY
CORDAY
*Tzigane - the "Gypsy" Perfume $50 to $8.

A SMARTLY TOLD STORY for Autumn and after—this simple, self-assured frock by Henry Rosenfeld. Deliberately casual with full set-in sleeves and a mandarin collar—tailored in Tegra, a Labtex Bur-Mil rayon fabric. Grey or beige. Sizes 10 to 18. $14.95. At HENRY ROSENFELD departments in leading stores throughout the country.



Classics without cliches.

Exclusive textures,

untrammeled in detail.

Basic—but never boring!

Sacony suit,

misses' sizes, 22.95.

At better stores.

Sacony, 1384 Broadway,

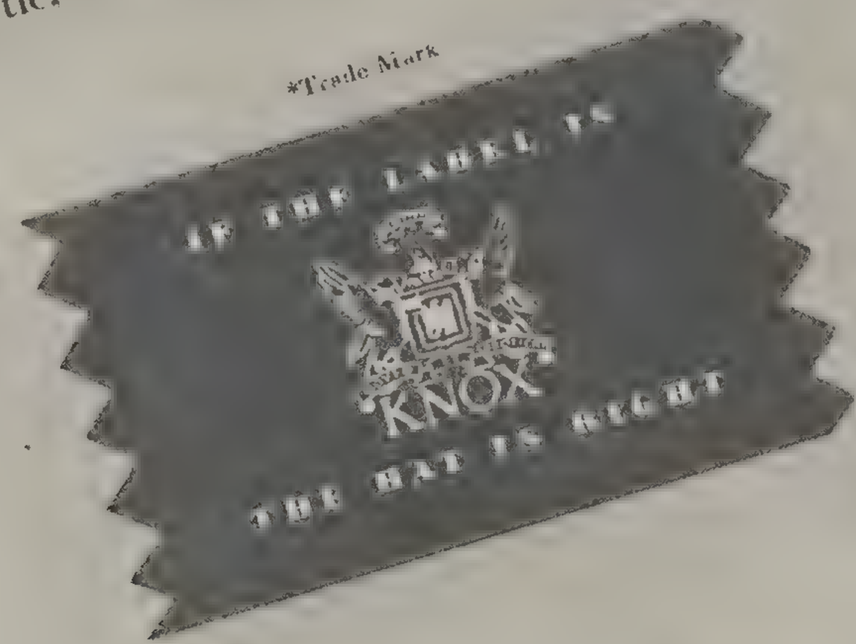
New York 18, N. Y.

THE BETTER 1/2 OF YOUR WARDROBE

Sacony

REG. U. S. PAT. OFF.

Felt forms . . . a new silhouette for fall. Heady, important hats that command attention with eclectic detail . . . daring color. From the Knox de Luxe* collection . . . the Unexpected Voyageur* VI, 18.95, a manipulated cloche. The Different, wasp-waist sailor, Allure* II, 16.95. The Dramatic, a high crown suiter, Voyageur* I, 12.95.



KNOX *the* **HATTER** *5th Avenue at 40th Street* • CHICAGO—*MARSHALL FIELD & CO.* • SAN FRANCISCO—*THE WHITE HOUSE*
PITTSBURGH—*JOSEPH HORNE CO.* • CLEVELAND—*HALLE BROS.* • ST. LOUIS—*STIX, BAER & FULLER* • DAYTON—*ELDER & JOHNSON* • FT. WAYNE—*WOLF & DESSAUER*
MIAMI—*NORDELL'S* • SAN ANTONIO—*JOSKE BROS.* • NEWARK—*L. BAMBERGER & CO.* • INDIANAPOLIS—*L. S. AYRES* • BROOKLYN—*MARTIN'S*

So new . . . so smart . . . this charming dawnelle glove features

French knots, hand-sewn of course! Light on dark . . . stunning accent for

a Winter costume Of fine, soft double-woven fabric, washable, wearable, all season long.

Ask for GAYLORD . . . . . about $3.25.

dawnelle

TRADE MARK

"The American gloves all America loves"

MANNE & WEILL, New York, Kansas City, San Francisco.

Your favorite store may have other dawnelle glove styles if the one illustrated is not available.

Adele Simpson
Couture shoulders
for figure dramatics—
beige against black. 90.00

Suzy's

BANDBOX

is as vital and unforgettable as youth. The crisp, definite scent she wears to complete flawless tailleurs and he sends to complete his compliments.

SUZY. SUZY... Fashions chic Parisian hats to go on your head... creates fabulous perfumes that go to your head... both enchanting!

PARFUMS DE SUZY... ECARLATE • BANDBOX • GOLDEN LAUGHTER... *Distributors: S.P.F of America • 475 Fifth Avenue • New York 17, New York*

The Woman Men Remember
FRED GREENBERG FASHIONS
by Pauline Fields
She creates a timeless impression because she herself is ageless. Her many activities keep her as vitally alive as her daughter. And she has bridged the gap between both generations. Her clothes are designed by Fred Greenberg. In HAFNER BENGALINE
FRED GREENBERG DRESS CO.
550 Seventh Avenue, New York 18, N. Y.

Sampling the Future!

Here is a Duo-Sette, faithful in every detail to Lily of France traditions, yet NEW in spirit, NEW in line, NEW in fabric—a true Lily of France of the Future! There's not a bone in it—yet its figure lines are perfect. There are no "tricks" in the bust section—yet the bosom has the youthful uplift of our wonderful Lilees bras. The fabric is so light and sheer you could pull the whole garment through a bracelet.

This is just a sample of the styles now being designed by Lily of France to insure your figure a beautiful future!

*Lily of France

CORSETS
and *LILEES BRAS

*TRADE MARK

"TAILORED BY BRITTANY" is your quality identification.
It means fine workmanship, fine fabrics, fine furs.
The coat illustrated in a FAMOUS STROOCK WOOLEN with muskrat.
Look for the Brittany label at fine stores everywhere.
Henry Friedricks & Co., 205 West 39th Street, New York 18, N. Y.
Brittany Coat linings by Colonial Mills

Molly
design
At leading fashion stores
MOLLY DESIGN, 512 Seventh Ave., N.Y.

Two strikingly intriguing perfumes, Saint..to be loved and adored — Sinner..as mischievous as a sidelong glance

Gadrian

It is MERRIMAC felt only if one of these seals is stamped in the crown of your hat.

Landscape artist . . .
about $45 at one
fine store in your city.
For store name, write to
Glenhunt Town & Country Clothes,
205 West 39th St., N. Y. C.
100% IMPORTED WOOL
Varel WOOLENS
Broxburn Classic
Rayon crepe lining by Colonial Mills

sport suit classics
worth
waiting
for
SAMUEL SPITZ & SONS
320 S. FRANKLIN, CHICAGO 6
15 W. 28th, NEW YORK 1
"Miss Cricketeer"
TRADE MARK 1876

BEAUTIFUL FIGURING

Edith Lances

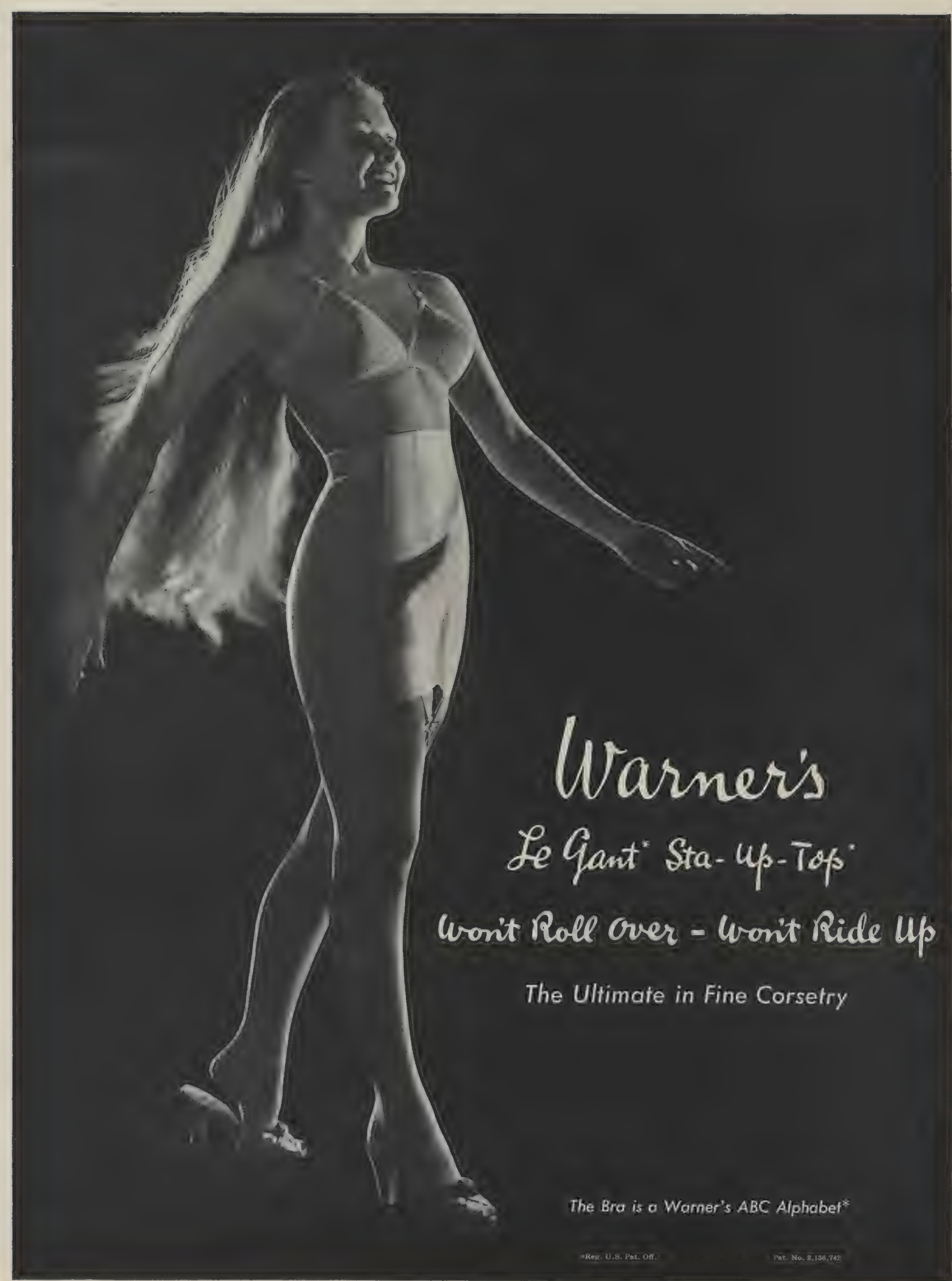
SCULPTURAL BRA

The ingeniously designed bias-cut bra that provides "uplift from below", creates a smooth under-arm line, assures carefree comfort. With exclusive no-cut straps, in a choice of luxury fabrics exquisitely detailed for you.

Bandeaux: from $2. Long Lines: from $4.

WRITE FOR BOOKLET

EDITH LANCES CO., 31 EAST 31st STREET, NEW YORK 16, N. Y.


Warner's
Le Gant* Sta-Up-Tops*
Won't Roll Over - Won't Ride Up
The Ultimate in Fine Corsetry
The Bra is a Warner's ABC Alphabet*
*Reg. U.S. Pat. Off.
Pat. No. 2,136,742

Luxury After Dark... a suave and elegant evening wrap of black cloaking velvet. Many such lovely fashions in Cheney velvets will be yours after Victory... right now, bring Victory closer by buying more War Bonds.

CHENEY BROTHERS

Quality manufacturers since 1838

350 FIFTH AVENUE, NEW YORK 1, N. Y.

Velvets—Pile Fabrics—Cravats—Upholstery and Decorative Fabrics
Yarns for Industry—Men's Wear Fabrics—Machine Thread—Industrial Fabrics

Sales Offices

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MILLS AT MANCHESTER, CONN.

ALSO AT MANCHESTER, CONNECTICUT, A SUBSIDIARY...PIONEER PARACHUTE COMPANY

Poised, proud and one of the smartest
suits you'll see on any avenue.
Nardis of Dallas tailors it with
deeper-than-ever armholes, a nipped-in
waistline and a collar-to-hemline row of
velveteen buttons. In Chanallure Jersey, a 100%
Wyner woolen. Sizes 10 to 18. Under $35.
At fine stores everywhere or write
NARDIS SPORTSWEAR, Dallas 1, Texas.

Nardis of Dallas

Fulfilling every feminine desire

for finer Fit and Comfort

Illustrated – Kickernick "Tites" in short, 'tween and long lengths.

Panties · Slips · Bandeaux · Gowns · Pajamas

Winget Kickernick Company • Minneapolis • New York • Chicago • Los Angeles

UNIDURE

for
the gift of grooming

Here's first aid for a fashion—the answer to the art of keeping your costume fresh. Choose clothes bearing the UNIDURE tag—it means your dress has been processed for permanent crease-resistance. Wrinkles reduced—less pressing required—your wardrobe rejuvenated overnight because the crush hangs out. UNIDURE is your best little bet to banish suitcase crumples too. A smart maneuver to keep the meticulous manner. Look for the tag on fine fashions and fabrics.

UNIDURE—the permanent crease-resistant process is certified by this tag to last the life of a fabric.

THE UNITED PIECE DYE WORKS
132 MADISON AVENUE, NEW YORK 16
LODI, N. J. • LOS ANGELES, CAL.

Your Alter Ego

YOU'LL see your other self—your own figure at its best—when you slip into a Flexnit Foundation for the first time. You'll see a new silhouette, sleeker and lovelier for the new Fall Fashions. See if it isn't much straighter, much smoother, much slimmer.

With a Flexnit you take a trimming and love it. It patrols your curves with gentle but firm persuasion. It gives you support but with easy freedom for the busy lives you lead. It has all the fine workmanship and exquisite detailing you demand in your underneath fashion. This particular Flexnit comes as a girdle or pantie-girdle.

At better shops and stores, in limited quantities, of course. But waiting is always worth it—for a more beautiful you in a Flexnit.

Look for this label

FLEXNIT

ALL-IN-ONES • GIRDLES • PANTIE-GIRDLES
PANTIES • GARTER BELTS • HOSE SUPPORTERS

FLEXNIT, *200 Madison Avenue, New York 16, New York*

You'll be wearing—
Duchess Royal
"Cool-Seekers," "Airborne Clothes"
"Rain Coquettes," "Sea 'n Sunners"
"Smart-At-Work Clothes"
*REG. U. S. PAT. OFF.
Expressly loomed for
Duchess Royal by
AMERICAN WOOLEN CO.
Suit of Stuart Dress,
Princess Margaret,
Farquharson Plaids
of 100% Virgin Wool.
Jacket about $25.
Skirt about $15.
Matching Slacks about $15.
Matching Short-Slacks about $13.
Duchess Royal,
498 Seventh Avenue,
New York 18, N. Y.

For a perfect costume Paradise shoes

Most Styles $7.95

Paradise Shoes

BRAUER BROS. SHOE COMPANY ST. LOUIS 8, MO.

Regardless of Price...
you can buy nothing finer

UTICA
PERCALE SHEETS

Simply Dreamy

Dreamy as your nicest negligee are your Utica Percale sheets . . . wonderfully white, satin-smooth, delightful to sleep between. *Regardless of price, you can buy nothing finer.*

Utica Percale sheets have a gloriously rich sheen and texture. They're made of luxurious long staple cotton that's put through the extra combing process to give it the feel of silk, the strength of linen. And . . . they're woven so fine they have over 200 threads to the square inch!

Although Utica Percale sheets cost a little more than percale sheets made with fewer threads or coarser yarns, they're not an extravagance. They wear so much longer that they *save* money in the end.

If price is more important just now, we advise Utica Muslin sheets—*woven extra strong to wear extra long.* Do write us for swatches of both. Utica and Mohawk Cotton Mills, Inc., Utica 1, N. Y.

THE FEEL OF SILK . . . THE STRENGTH OF LINEN

Desert trail near Tucson, Arizona, looking toward the Santa Catalina Mountains.

JUST AHEAD

YOUR GATEWAY TO ENCHANTMENT

These grey years will end with brighter days. And a new Lincoln motorcar will be waiting to get underway. . . . Then, free as a birdsong, you'll share in the secrets of a thousand roads. Go where grand old saguaros spread their friendly arms. Travel the taut highway that thins to a dot in the distance. Or make your goal some white-faced village in the hills. This Lincoln will be restless. . . . Here will be a car to carry you in utmost comfort. A car traditionally advanced in style—engineered to world-famous standards of precision. In every respect it will be the finest Lincoln ever to bear the name.

Nothing could be finer

LINCOLN

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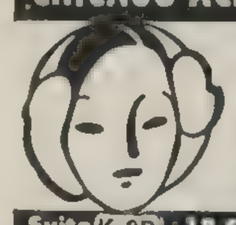

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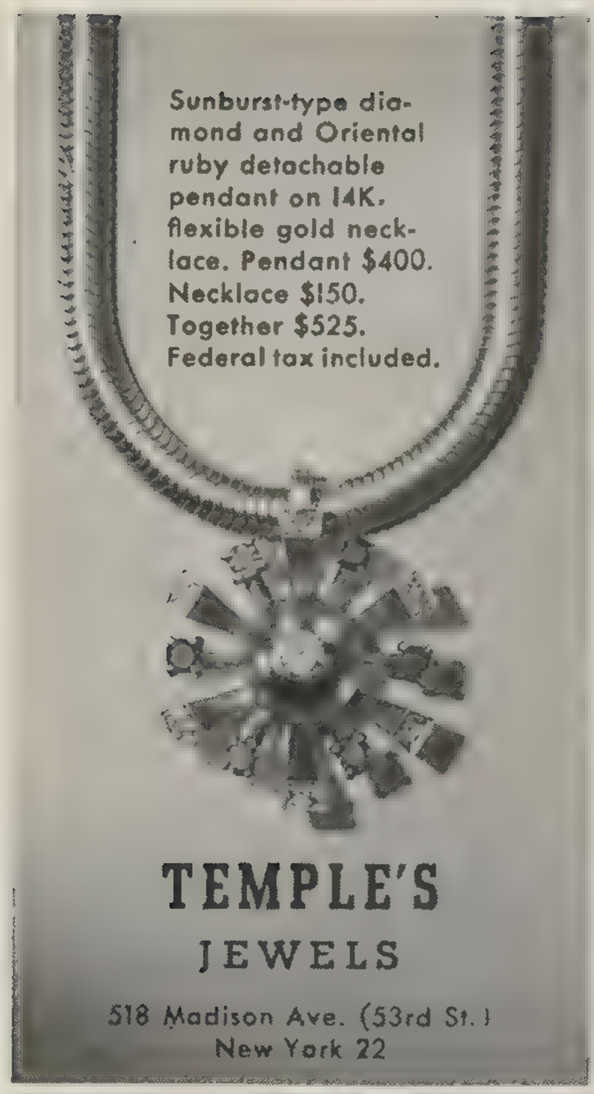

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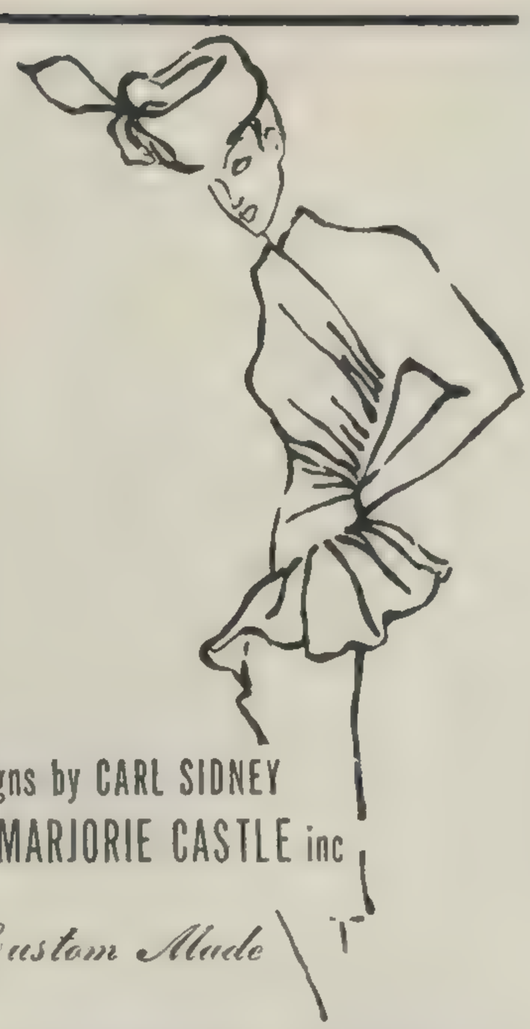

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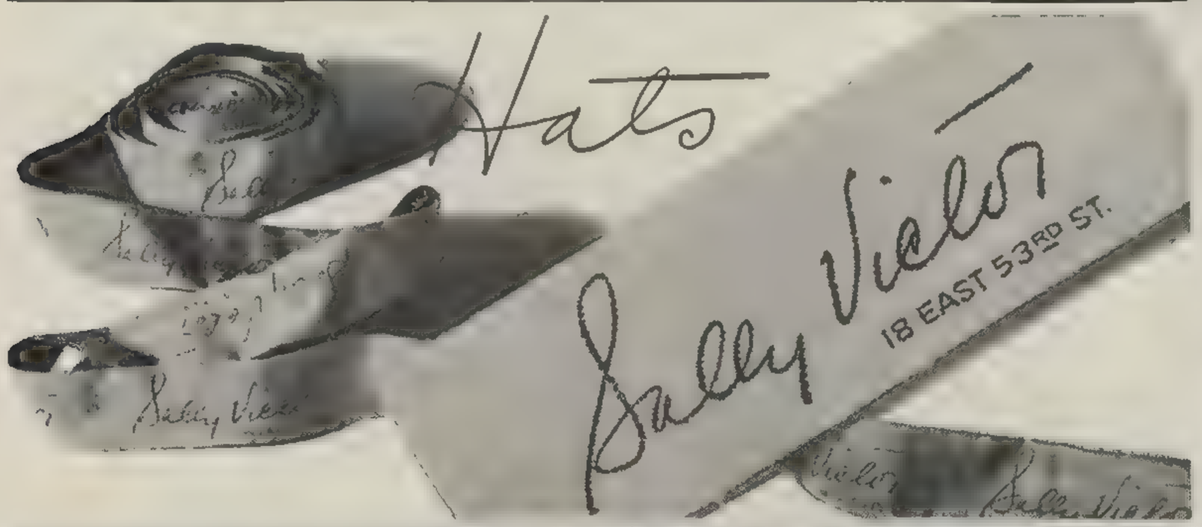

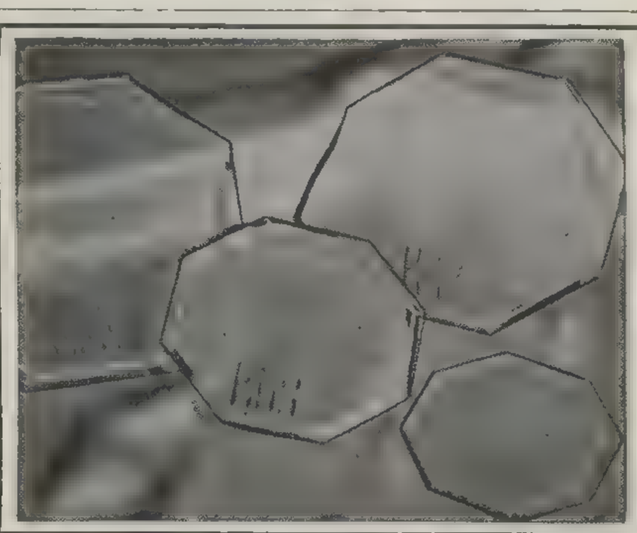

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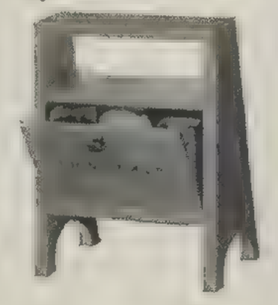

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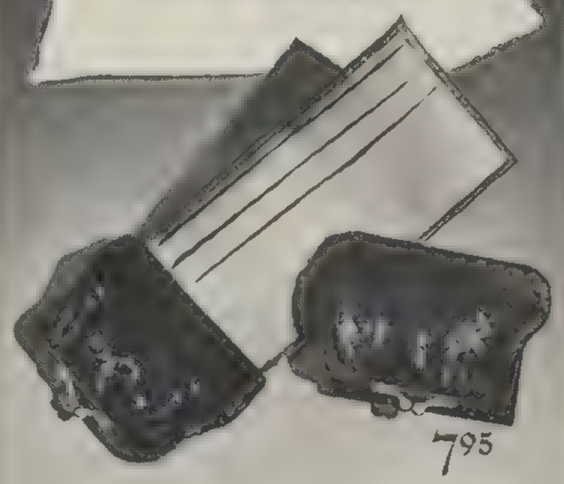

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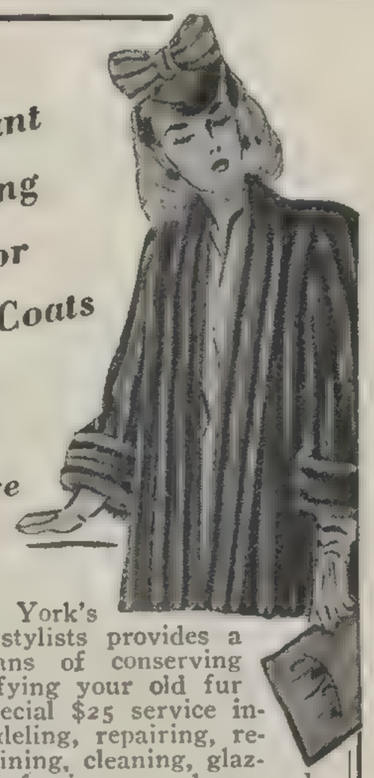

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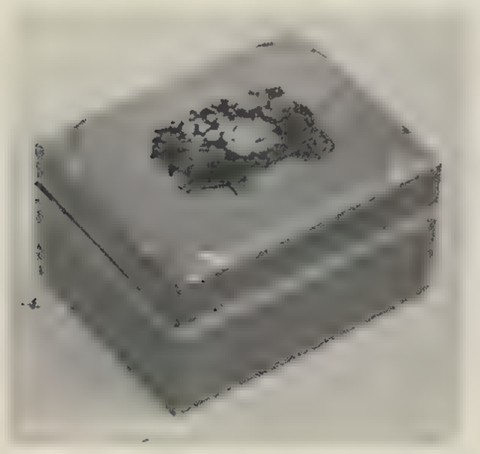

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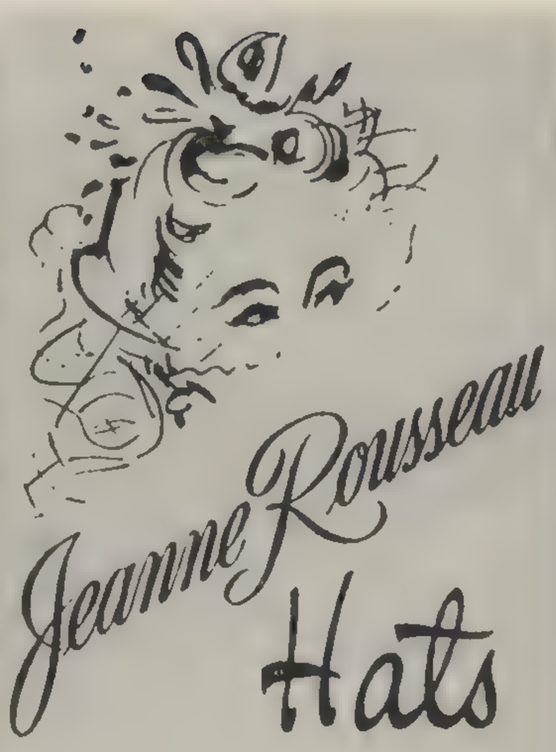

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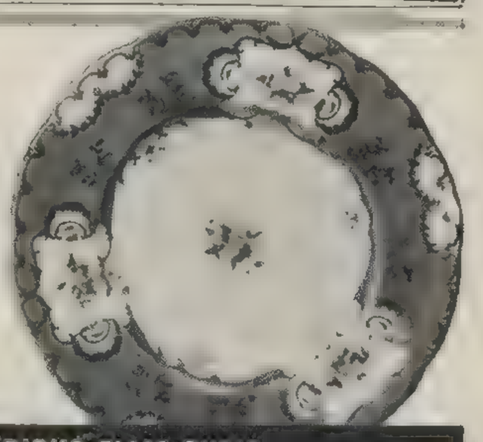

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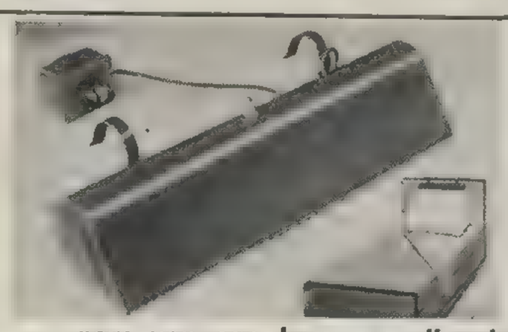

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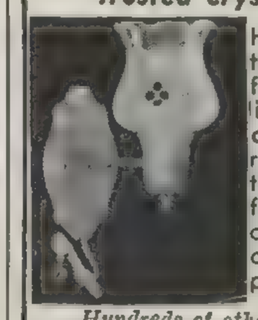

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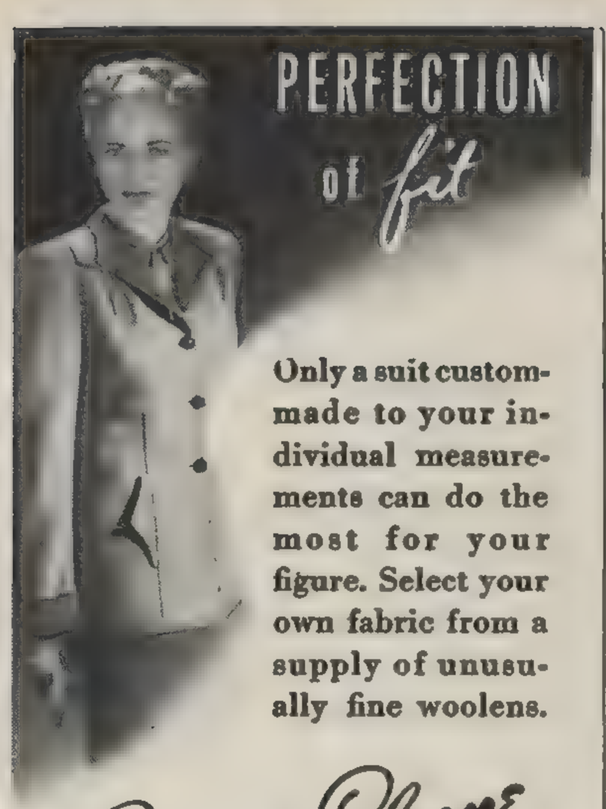

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Portrait "Venus in Furs" by Titian, circa 1534 • *Modern Furs by Gunther*

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120a

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JOFFÉ

COVER: All line, this torso dress. And to make it conform to yours, you make it or have it made. The how-to is Vogue Design for Dressmaking No. 261; the fabric is Ducharne's brown rayon crêpe. Add jewels: here, they're John Rubel's. Add furs: here, they're Gunther's. Add a beautiful fur hat: this mink cloche is by John-Frederics. Sparkling lipstick to wear with brown: Louis Philippe's "Sparkling Red." More details about the dress on pages 147 and 188.

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PRESIDENT TRUMAN'S ADDRESS TO THE NATION

"WE tell ourselves that we have emerged from this war the most powerful nation in the world—the most powerful nation, perhaps, in all history. That is true, but not in the sense some of us believe it to be true.

"The war has shown us that we have tremendous resources to make all the materials for war. It has shown us that we have skillful workers and managers and able generals, and a brave people capable of bearing arms. All these things we knew before.

"The new thing—the thing we had not known—the thing we have learned now and should never forget, is this: that a society of self-governing men is more powerful, more enduring, more creative than any other kind of society, however disciplined, however centralized. We know now that the basic proposition of the worth and dignity of man is not a sentimental aspiration or a vain hope or a piece of rhetoric. It is the strongest, the most creative force now present in the world.

"Now let us use that force and all our resources and all our skills in the great cause of a just and lasting peace!"

Excerpt from the President's speech, August 9, 1945, on his return from Potsdam.

This painting, half-completed, was published in Vogue for V-E Day, May 8, 1945, when we were only half-way to Victory. Now the painting is finished, to symbolize total Victory, August 14, 1945.

THE WOMAN WITH THE BROOM

AFTER the Sowers and the Reapers come the Sweepers. The Sowers and the Reapers are men who sow wars and reap death. The Sweepers are women, who clean up the débris made by the sons they have borne.

Anne O'Hare McCormick wrote of the "Woman with the Broom" in one of her finest reports not long ago. In every devastated land in Europe and Asia can be seen this bent, dazed figure, patiently dusting off the doorstep of a home that no longer exists. Or she is in her garden tending the flowers that have bloomed through a rain of hell but now have no walls to lean against and no shelter from wind. Out of hopeless rubble this woman—English, French, Dutch, Belgian, Russian, Chinese, Italian, even German and Japanese—is trying to rebuild a recognizable world. The gesture might seem tragically futile in the face of such chaos, but it is the incarnation of the life-instinct of women.

Wounds must be cleansed before they can be healed, and it is the woman who must do both now. We—the liberated moderns—have been highly amused by that tear-soaked axiom of 19th century ballads—The Woman Pays. The pay-off is that she does. It is her own flesh, delivered in pain and nurtured in anxiety, that fights the war it has, as male, invoked. It is her own heart that dies when her men die, her own spirit that is mutilated in their mutilation. Yet she must outlive these recurrent deaths and prepare the earth for a new sowing. Honour this woman who sweeps. Without her there would be no future.

DRAWING BY CHARLOTTE ERICKSON

G.I. tenderness

MARINES AND JAPANESE BABIES ON OKINAWA

INTERNATIONAL NEWS

TONI FRISSELL

BELGIUM: G.I. COLLABORATES WITH ORPHANS

INTERNATIONAL NEWS

HOLLAND: SOLDIERS AND NUNS TAKE ORPHANS FOR A WALK

ACME

PHILIPPINES: MILK FOR BAYONETTED BABY

A G.I.'s business was being tough. But to keep their emotional balance, American soldiers in Europe, Africa, the Pacific, have needed chances to be tender, and children have been their chance.

Children have no politics. If they're hurt, or hungry, or frightened, they aren't asked to show their papers—they're helped, fed, comforted. The men give, without misgivings; are grateful for what they get in return: a safety-valve for compassion under pressure, a way to stay at peace with themselves.

TONI FRISSELL

ITALY: BOY DRESSED UP IN CUT-DOWN G. I. KHAKI

ROBERT CAPA

NORTH AFRICA: CANDY RATIONS FOR ARAB CHILDREN

FASHION...FIRST PERSON, SINGULAR

Who are you? yourself we hope; someone who knows what she is like, sees herself in a realistic mirror, accepts her variations-from-the-perfect; ignores them or plays up to them; chooses her clothes with a measuring, objective eye on one person—herself. Is not impressed or confused by what her blonde sister-in-law or her brunette daughter wears; knows that her clothes have a way of projecting herself just as surely as her voice, her manner, her walk, her household ambiance do. The American woman has been learning to make *A* fashion her own fashion. And in this new season she has a variety of ideas to draw on that has not existed since the occupation of Paris. If she is the tweed type she will choose tweeds that have great flair and silhouette...such as the belted golden coat on page 133 or a tweed town suit with a newly found waistline, snug-bodiced, full-skirted. These tweeds have furs as their natural complement...big fur hats or mittens; sometimes...for the country, fur ankle boots.

If she is the pretty heroine type who chooses clothes for becomingness she will find evening clothes again with their own magic of décolletage and sweep of skirt. She will love soft-focus knitted hats and glimmering-surfaced wool jerseys in creamy monotones. She will choose to wear little furs in personal, adjunct-to-a-costume ways...as a fur peplum, a satin-lined fur triangle for her shoulders. If she is the Black-costume type she will find more intense, more dramatic black fashions than ever, perhaps, in all her grown-up years. She will have to understand this wearing of black. It is no refuge for the timid, no resort of the economical, the practical. It is the most confident, most demanding fashion and can be the most successful. See eight pages of biographical fashion....

"I never wear anything but black." She has made, not the safe choice, but the most dramatic. She knows how black can vary from mediocrity to brilliance. Knows its great effect when it's worn surely. Knows how to wear this most positive black of all: wrapped, swathed, paradoxically cut short, blazed with jewels and gilt.

RAWLINGS

GOWN, BRUNO DESIGN. SAKS FIFTH AVENUE; NEIMAN-MARCUS; L. S. AYRES. JEWELS, VAN CLEEF AND ARPELS.

She wears black with conviction. Wears it, not because she doesn't dare colour, but because black is her element. Because she understands it. Loves the taut chic of a wrapped black coat, a shoved-back sailor. Of beaded skirts, tight and glittering as enamel. Of black unrelieved, unequivocal; of black flashed with jewels.

1

2

3

1. Jersey top set on a bugle-beaded shaft of skirt that ends in shimmering loops of fringe. Traina-Norell design. Bonwit Teller; J. W. Robinson
2. Surplice-wrapped suit of Forstmann wool broadcloth. Ermine-cuffed gloves. Both, Lord & Taylor; Bonwit Teller, Phila. (Ready October 10.)
3. Black rayon crêpe dress; jet sequinned cape. Traina-Norell design. Bonwit Teller; Marshall Field.
4. Black rayon crêpe sheath dress, grosgrain butterfly bolero. Lord & Taylor; Carson Pirie Scott. Hollander dyed Persian lamb muff, Esther Dorothy.

←—**Opposite:** Wrapped Russian broadtail coat. Black soleil sailor. Both, made-to-order at Bergdorf Goodman.

4

RAWLINGS

1

"I choose my clothes to make me look pretty." She's the woman who shines in the evening. Who gives thanks for the return of real evening clothes ... full-skirted, beautiful, show-your-shoulders dresses. Who loves this autumn's tiny-waisted, shapely clothes. And their satellites ... little fur tippets, coquettish muffs, pseudo-demure bonnets, capes, romantic jewels.

2

3

1. Cape-sleeved black rayon faille dress. Sizes 10 to 16. $110. Bergdorf Goodman; Frost Bros.
2. Beige rayon jersey dress; Adele Simpson design. Sizes 10 to 18. $50. Saks Fifth Avenue; Rich's.
3. Nettie Rosenstein's flange suit in black Forstmann wool. Bonwit Teller; I. Magnin.
4. Black rayon taffeta dinner suit; blue sequin polka dots. Bergdorf Goodman made-to-order.
← **Opposite:** Grand style black gown in rayon taffeta laid over with net and ostrich festoons. Foxbrownie design. Altman; Garfinckel's; The Blum Store. John Rubel jewels.

4

RAWLINGS

"I am in love with tweeds." She is the woman who takes a bold tweed coat to town, gives it a few worldly touches of fur. Treats all the first-cousins-to-tweed in the country clothes family the same way: wears a great country fur coat belted in tight; has a moleskin-lined flannel jacket; glorifies the descendant of the little cashmere dress with jewels and an important hat... flavours with originality all the great country traditions.

1.

2.

3.

1. Great, belted-in nutria coat, built for tweeds and suits. Esther Dorothy.
2. Grey flannel suit, its jacket lined with moleskin; grey felt sailor. Add a wide belt. Made-to-order at Bergdorf Goodman.
3. Pearl grey jersey dress; full skirt, full sleeves. Troy Stix design. Sizes 10 to 16. $50. Franklin Simon; Neiman-Marcus.
Opposite: Bloused coat in curry coloured. Linton tweed. Monte Sano design. Sizes 12 to 16. About $155. Bonwit Teller; I. Magnin; Nan Duskin. Leopard cloche and muff, John-Frederics. Guerlain's bright, "Light" lipstick.

RAWLINGS

EYE-SHADOW BLUES

Dark, shadowy blue is the romantic sister-colour to black, can make as many appearances, has a fresh beauty against the winter scene, is a great flatterer.

LEFT. Blue sheath of rayon satin. Bateau neckline cuts to a vee in back, tassel ties. Rose Barrack design at Henri Bendel.

RIGHT. Navy-blue wool and ermine dinner suit. Rounded silhouette. Adele Simpson design at Bergdorf Goodman.

ABOVE. Blue for town: full, wool jersey skirt (separate hip-padding), sweater and jacket-stole of blue and white tweed. Bright fez. All, John-Frederics.

LEFT. Eye-shadow blue moleskin fingertip coat. Soft, flattering day-light or night-light fashion. Quite full, yet it hangs slimly. Esther Dorothy. Chéchia, John-Frederics.

Add fur in new forms: fur collars that you fasten as you would a choker (see one on page 162 in ermine twisted with pearls); fur boots (watch for all kinds of out-door boots and the soft slippers you'll carry folded in your bag to wear indoors); little fur party bags (see the pink lambskin one on the next page, first of a series of table-top "vanities" for winter). Add a fur peplum, like the deep tunic of Persian lamb, below, with black satin sash, vermillion moire lining. Add it to a straight black wool street dress, to a columnar dinner-dress, to the slim waist of a suit. Hollander dyed Persian lamb. Midtown design. Bonwit Teller; Carson Pirie Scott; Woodward & Lothrop. Handstitched gloves by Kislav.

ACCESSORY IDEA

Add colour (opposite). A colour accent can be docile, or it can be a Theatre Guild production. Can be as little as lipstick (thereby making lipstick a full-fledged accessory) or it can take over, sweepingly, the way this gold wool jersey does. Think of colour, however you use it, as an *accessory*. These Arpad colour-accents (to be worn singly or in pairs), this Helena Rubinstein make-up...all are accessories. Left to right, a wool jersey *collage:* gold gloves, muff-bag, self-belted blouse. Sapphire-blue stock smattered with green sequins. Strawberry-mousse halter that can be tied as a stock. (See upper right.) Strawberry mousse gloves. Black weskit. And pearls: fuchsia, chartreuse, champagne, pale blue ones, often wound with gilt chains... Bonwit Teller; Marshall Field; Joseph Horne.

• For list of shops in other cities, see page 201.

JOFFÉ

MORE FUR ACCESSORIES ON THE NEXT TWO PAGES →

HERE is luxury by implication. By a touch, not a blanket of fur. When coats and capes and suits are most effective *unfurred*, they expect separate furs, made into self-important objects: a big cloche, or a Breton of fur, a peplum or mittens or a handbag. New way to wear separate furs this season, as an integral touch, a costume turning point. RIGHT: Pink-dyed South American lamb party bag by Surrey, at Altman.

HOW MUCH FUR MAKES A COSTUME?

1. Wide pony pouch bag on a pony belt, by John-Frederics. Short cotton gloves by Hansen. Lord and Taylor.

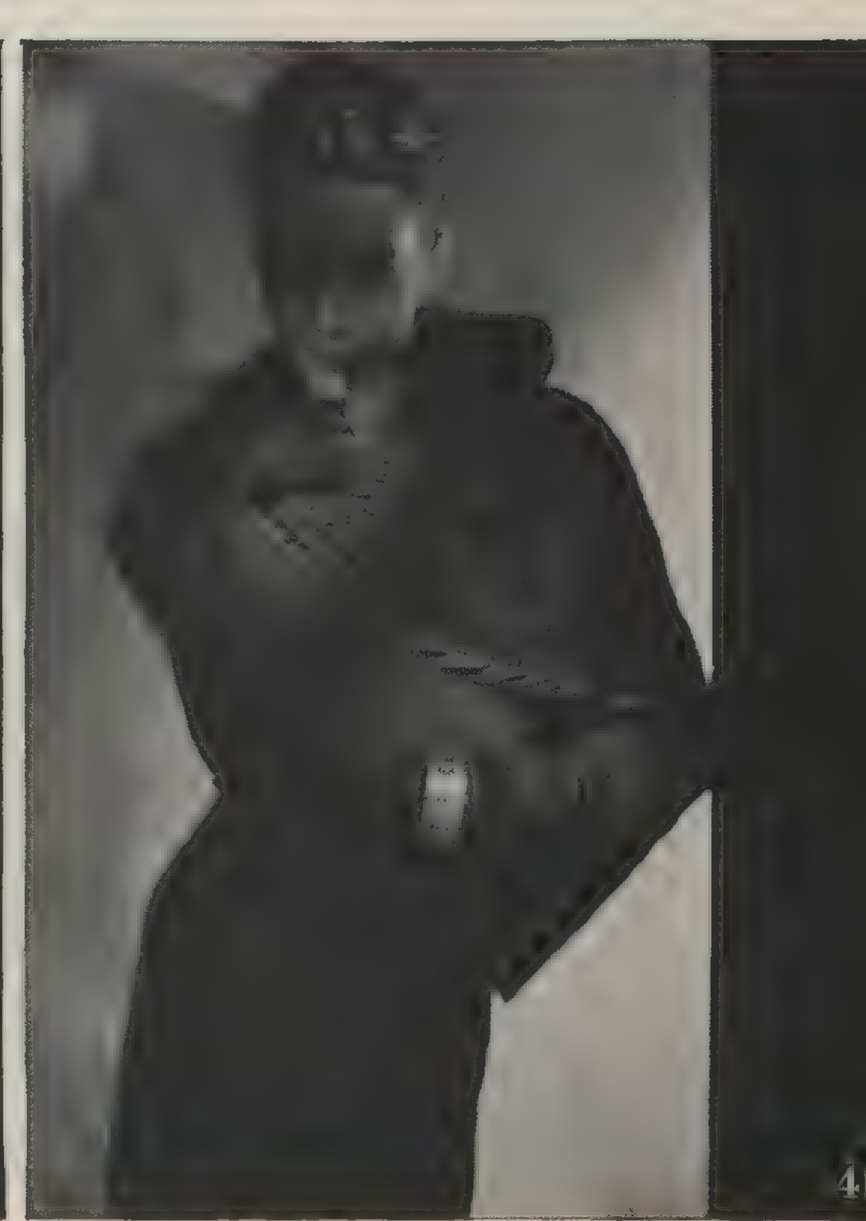
2. Indian lambskin belt, dyed gold. Gold kid gloves. Both, John-Frederics. For any simple black dinner sheath.

3. Big nutria muff handbag by Koret. For a knitted skirt and top. Beige cotton gloves by Superb. All, Saks Fifth.

4. American broadtail triangular scarf. Perfect with a dinner sweater, fur skirt. Midtown design, Lord and Taylor.

• Dress for furs: Maurice Rentner's rayon-and-wool knitted sheath (shown in photographs 2 and 4). Bonwit Teller.

Opposite: New Look—tiny head (no hair showing); round-shouldered, full-sleeved bulk above waist; strict-skirted beige dress. Helmet and jacket of ocelot. All Henri Bendel originals.



JOFFÉ

LITTLE FUR HEAD, BIG FUR TOP

IF YOU WANT TO UNDERSTAND JAPAN

Five questions on the national psychology, answered here by a distinguished Japanese . . .

Shiro Tashiro

[*Editor's Note:* Shiro Tashiro, world-eminent biochemist, was born in Kagoshima, Japan, sixty-two years ago, came to the United States in 1901, has returned to Japan twice in the meantime, once had audience with the Emperor. He holds a B.S. and Ph.D. from the University of Chicago, a Doctorate of Medical Science from Japan's Hyoto Imperial University. Since 1921, he has been Professor of Biochemistry at the University of Cincinnati; through the war, he lectured on the Japanese language. He is married, and has three children.]

To understand the Japanese mind, what principles must you know? For example, to understand the American mind you must understand the principles of Christianity and Democracy.

To understand the mind of the Japanese people, illustrated by such manifestations as intense loyalty to the Emperor, utter disregard for their own lives, a supersensitive regard for honour, indirectness of speech, and a mysterious, almost mystic and secretive mannerism, I believe the following three principles must be understood:

1. *Family system:* In Japan the family is not merely the biological and social unit, it also constitutes a legal and official unit. In fact, the family constitutes the greatest moral and disciplinary force. Consequently faithfulness to the head of the family is a virtue second only to faithfulness to the Emperor. The Emperor signifies the head of Japan, the family-as-a-whole.

Family disgrace often is a greater disgrace than a crime against society. This spirit is illustrated in the following old custom: When a man borrowed money, the greatest security he could offer was the promise that, should he fail to pay, he be taken to a public place to be ridiculed.

2. *Ancestor worship* is essential to the religion of Shintoism. In this, the official religion of Japan, the hero and the patriot are deified. They guard the security of the country; therefore their shrines become places of prayer.

3. *Inexactness* is the most irritating characteristic of the Japanese race. Once I was invited to speak in a Buddhist temple. I asked the time. The polite priest said, "I made an announcement that the congregation be there at eleven o'clock. So if you come to the parish house at one o'clock and eat lunch there first, it will be just about right." Actually the meeting did not start until four o'clock. The peculiar thing about this incident was that the people were not impatient, but quite satisfied to have a five-hour holiday spent in the temple.

To the Japanese, directness is one of the worst social errors. I have many times heard Japanese criticising Americans for being too direct. In any business dealings, polite inquiries are made concerning families, and the actual purpose of the transaction is introduced as a casual and quite incidental topic.

In the light of our knowledge of this indirectness, their delay in fulfilling General MacArthur's instructions to send delegates to Manila is quite understandable. To them it was not a trick, but merely a manifestation of this national trait.

How would the Japanese react if the Emperor was not to be retained, or was treated as a war criminal?

Many times in the history of Japan, the Emperor has been asked to abdicate. His place has then been taken by the next in line. His political power could be reduced to a minimum, and he would still personify the security and peace of the country. However, if the entire system were abolished, the Japanese would feel that a sacred tradition of twenty-five thousand years standing had been ruthlessly destroyed. In that event:

1. There would be a national moral disintegration.

2. The attainment of peace would be most difficult. (There would be a great many underground movements in opposition to the Allied occupation.)

3. Many millions of Japanese people would lose their lives.

Is it true that 90% of the Japanese are literate? If so, what do they read?

At *least* 95% of the Japanese people can read and write. All literate Japanese are voracious readers of periodicals. There are many more magazines in Japan, for all classes and all ages, than there are in the United States.

The mass of the people are interested in the periodicals that contain discussions of current events, historical highlights, doctors' advice, fiction, gossip, news of actors, travelogues, and so forth. These are publications that do not require much thinking. A few, a small percentage of intellectuals, read periodicals concerned with reviews of literature and with political philosophy.

There are some translations of foreign novels and dramas, especially such best-sellers as "Sherlock Holmes," "Uncle Tom's Cabin," and the plays of Ibsen. A great many biographies of noted foreigners are widely read.

Do you think that any representative form of government is possible in Japan? If so, what means can bring it about?

I certainly do. How soon? Who knows?

Although I am not yet positively sure that the representative form of government will keep any country nonaggressive, I have no doubt that it is possible to have such a government in Japan. It is my belief that the people can be taught anything the government wants to teach them, if this education is started *(Continued on page 193)*

JAPANESE SURRENDER IN CHINA...

Cabled from Chihkiang: Japanese envoy flies in to surrender a million troops

By Mary Jean Kempner

[EDITOR'S NOTE: *Mary Jean Kempner, Associate Feature Editor, has been in the Pacific since April, as Vogue's War Correspondent. Here, her story of the negotiations of August 21, preliminary to the Japanese surrender to China.*]

WINDING up a war is a lot more complicated than starting one; peace isn't a warm comforter to be pulled up in one easy gesture; it is reached slowly, painstakingly. The suddenness of the end, the distance separating the armies of the vanquished from those of the victors were certain to slow down the peace with Japan. It would take weeks for Chinese troops to reoccupy territory that was held by the enemy during the greater portion of eight years of fighting. In the meantime the safeguarding of communications, transportation, utilities, and such national lifelines must remain in Japanese hands.

A splayed-out town, with a prewar population of twenty-five thousand and a wartime congestion of eighty thousand, with hardly a new house to accommodate the évacuées, Chihkiang lies halfway between Chungking and Nanking. That, and its accommodating airfield, were the reasons for its selection as the scene of preliminary surrender negotiations paralleling those of the Japanese envoys to MacArthur in Manila. Shortly after eleven on a steaming hot morning, farmers worked their water buffaloes through rice paddies, looked anxiously at the sky in much the same way they had during the past years of war; this time there was something different in their look and their hearts. Then, they had searched the heavens in fear of enemy raiders; now it was the look of triumph at the war's end. The planes they were expecting were bringing the enemy to his humiliation.

The khaki-clad crowds at the airfield were looking for the same planes, pushing and shoving in good-natured American football fashion, held in check by tough, trigger-happy Chinese soldiers of the battle-wise Sixth Army. Suddenly a shiver of excitement ran through the milling figures. Two sleek-finned, bullet-nosed Mustangs buzzed the field, soared back into position five hundred feet ahead of a converted bomber flying a red streamer from wings and tail. Painted green, with a thin overcoat of silver like the Cellophane jacket on a pack of cigarettes, the plane taxied to its appointed position on the strip. Bold on the belly of the wings was the red rising sun, bringing a flood of deeply-etched recollection: of Pacific battlefields, of other Japanese planes strewn over islands and atolls. Of ships sunk and crews lost. Of two hundred Kamikaze attacks in five hours. Of dead Japs, their stench different from that of any other dead. Here at last was tangible proof that the end had come.

HIS head shaved, his neck thick, his mouth drawn down into a sullen sneer, Major General Takeo Imai, representing Lieutenant General Yasutsugu Okamura, Supreme Commander of all Japanese troops in China, asked if it was agreeable that he leave the plane. He had come to arrange preliminary negotiation with the Commander-in-Chief of the Chinese Armies, General Ho Ying-chin; to clear the way for Okamura to surrender more than a million troops to General Ho Ying-chin, who was still on the verge of launching a major offensive.

But it wasn't any of General Ho's high ranking staff who were standing there beside the plane. A group of junior officers instructed Imai to deplane. Carefully arrayed in full-dress winter uniforms, wearing gloves and swords that made their legs seem even shorter in proportion, the Japanese delegation left the plane. Contrary to instructions, a Chinese officer saluted nervously then looked to see if anyone had noticed. With the Japanese general were a colonel and a major. In addition to these important members of the party there alighted a shabbily dressed, unshaven crew member, asking permission to unload luggage. The General answered with a curt, surprising "Okay." Piece by piece it was dragged from the plane—heavy cowhide baggage—and was piled into a trailer; the Chinese signalled for the party to get into one of a convoy of three jeeps flying white flags. Chinese guards with oversize Mausers rode ahead; the General and his staff shared the second jeep. For a moment, the Japs seemed undecided as to where to put their ranking officer—should he sit beside the driver or in the back. This was solved by feeling the seat cushions until it was determined that the front seat was softer, therefore intended for Generals. Slowly the convoy circled the plane, turned, and stopped in front of a battery of photographers. Looking like an arrogant frog, Imai stared straight ahead. Was he thinking of the great days of victory when the American fleet lay at the bottom of Pearl Harbour, when the islands to fall into his Mikado's control were like Pacific stepping-stones and reached to the edge of Australia's great barrier reef? Perhaps he was thinking, too, of the miscalculations, planning to eliminate them the next time so that no son of his would risk such bitter humiliation.

WITHIN five minutes the cortège moved on to a simple frame house where the party would sleep, eat Chinese food and be cared for by Chinese orderlies in white jackets. Through the crowd of G.I.'s, heavily sprinkled with Generals, trying not to look conspicuous, rose a few unruly catcalls, but, deeper-seated was a wordless growl of distaste.

It was after four when the Japanese were finally notified that the Chinese were willing to receive them. Once again they rode in jeeps to *(Continued on page 196)*

GUESS WHO?

A famous writer: he has been a drama and music critic, knows economics and law, and knows what he doesn't like. He is a socialist, a vegetarian, a moral meddler, a deadly serious wag. His biographer described his gambols as a house-guest: "You invite him because you think he will entertain your guests with his brilliant conversation and before you know where you are, he has chosen a school for your son, made your will for you, regulated your diet and assumed all the privileges of your family solicitor, your housekeeper, your clergyman, your doctor, your dressmaker, your hairdresser and your estate agent.... He incites the children to rebellion. And when he can find nothing more to do, he goes away and forgets all about you." He is contemptuous of war, says the "ideal love affair is conducted by post." His mind, like his back, is alert, wiry, trim.

• He's George Bernard Shaw, British playwright.

A famous painter: he loves travel, but stayed in France through the German Occupation. Crippled with rheumatism, he still managed to paint even when he had no studio, no model, was using a scrap of newspaper as an easel. Born in Normandy, he has lived and worked in Italy, Sicily, Morocco, England. Although he painted the largest modern mural in the world, "The History of Electricity," he likes best to do small, sun-lighted flower pieces. He has worked out a secret emulsion that gives his colours a curious, luminous life; has turned his light hand to fabric-designing. An amateur of horse-racing, yachting regattas, wine, the Riviera, he is as gay, amiable as his pictures. He hates the camera, turned indignantly on the photographer when she shot him in the back. But the loose, careless grace of his unposed pose suggests his graceful work.

• He's Raoul Dufy, French painter.

Sometimes more expressive than a face,
inevitably more typical than hands,
a man's back may be a key to character,
an index to his passage through life.

PHOTOGRAPHED BY THÉRÈSE BONNEY

A famous sculptor: he wore a hairnet at work, a beret outdoors. Best known for his traditional, balanced nudes, he said that in his sculpture "*je cherche la beauté et non le caractère.*" He was born at Banyuls in the Pyrenees; painted, designed tapestries, illustrated books (two of them, translations of Ovid), didn't take up sculpture until he was forty. He had his first exhibition in 1902; he died last October. His studio was always a frenetic confusion of drawings and statues, ordered and reposeful in themselves. Never satisfied with his work, he believed that "one must keep searching." He had dogged concentration—working in his studio on a public monument or working in his kitchen on his favourite *Casserole de Basque Saupiquet.* This back-view of him, meticulously cooking, is a clue to his sharp-focus precision, unconsciousness of self.

• He's Aristide Maillol, French sculptor.

A famous composer: he is a national hero, a man of contradictions. He studied law, then became a violinist—and hasn't touched a violin for the last fifty years. Patriotic, imaginative, emotional, he seldom smiles, likes to be lonely. For recreation, he smokes big black cigars, reads books about astronomy. During World War I, he and his family were held in "protective custody" by the Russians; when the air raids frightened his five small daughters (he still speaks of them as his "five symphonies") he would play the piano loudly to drown out the noise. Early in World War II, one of his compositions became the battle-hymn of the democracies. In a recent poll among radio audiences, his scores were voted the most popular of any by living composers. He inevitably wears white suits, looks like a monolith. His back is solid, implacable, like his spirit.

• He's Jean Sibelius, Finnish composer.

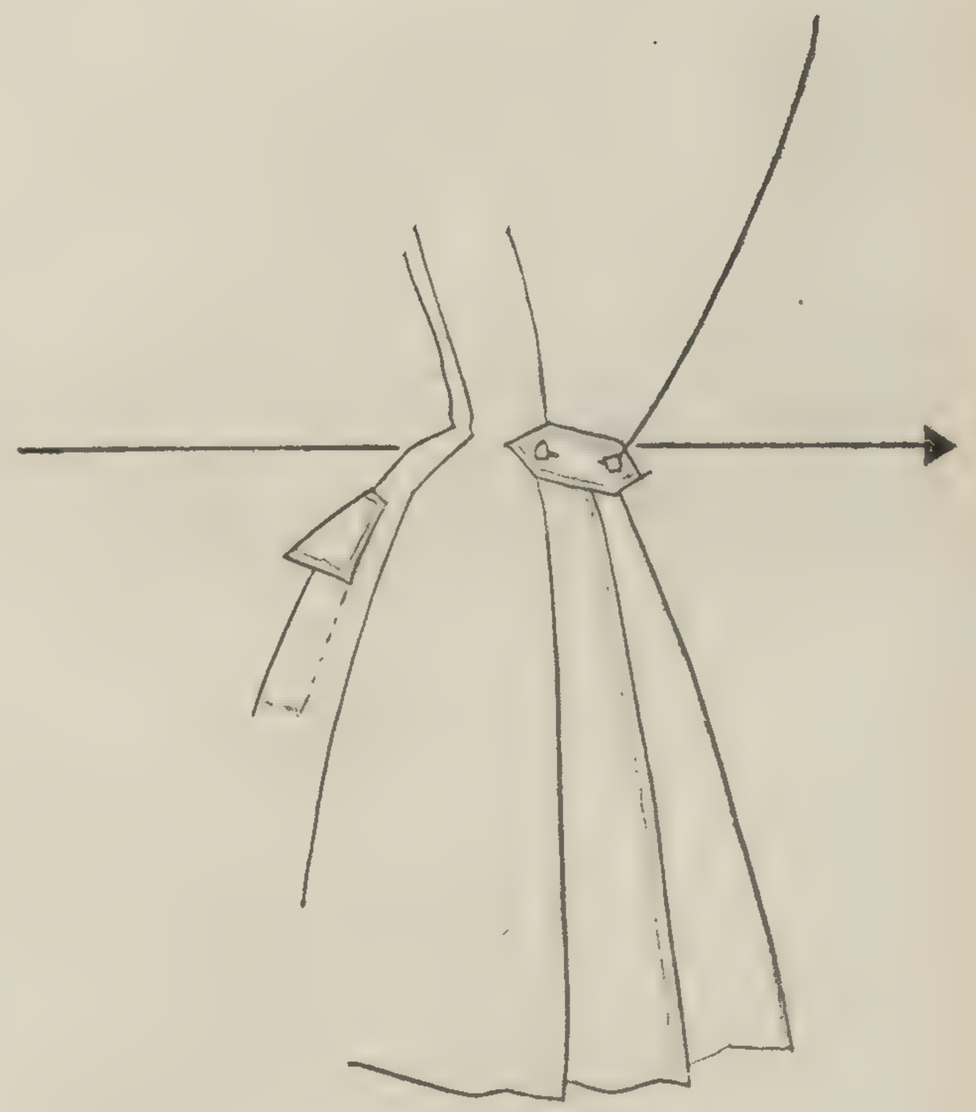
On this and the following seven pages are Vogue's new Designs for Dressmaking. Important, couturier, made-to-your-order; for you and/or your tailor to materialize.

To some women, it's just so much Nembutal; but to others, self-made couture—which is what successful dressmaking amounts to—is a happy declaration of a specific flair, of Power that wants Out. The choice of fabric, the telling use of detail, the finding of *the* button...and finally, the hat, the shoes, the bag...all add up to a satisfying creative binge. Like epicurean cooking, like doing one's own decorating, the inspiration is not budget, primarily, but instead, a kind of inventive resourcefulness. And to such women, dressmaking is as much like a handicraft as an epicure is like a short-order cook.

Line may come first, with fabric falling *into* line. A fabulous fabric may be the momentum, asking only a basic pattern. A vivid imagination can start the whole thing by visualizing a dress which doesn't exist, and which can happen only after a shake-down of several patterns. A figure may come first: a figure that knows what's good for it, and sees to it (via dressmaking) that clothes fit.

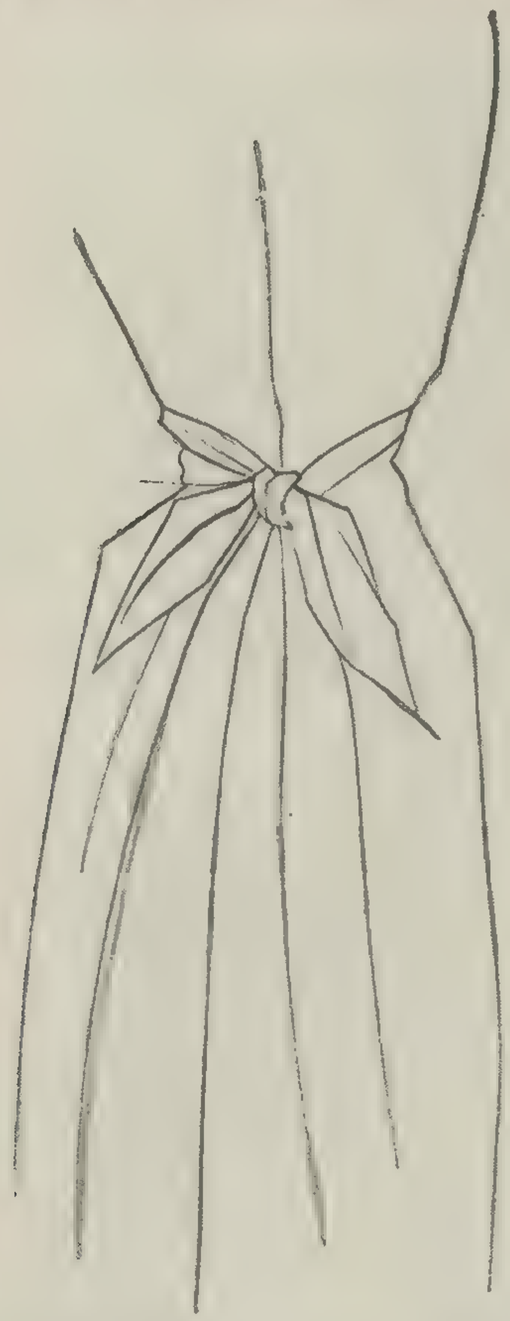
To this kind of dressmaking, the last consideration is actual needlework. That conditional handy-with-the-needle clause, which may have stopped many a potential dressmaker cold, is really not a condition. Easy-to-make Designs are easy on amateurs, All Thumbs included. More ambitious designs (coats and suits, for instance) frankly call for professional help, and should be professionally steamed and pressed as work proceeds.

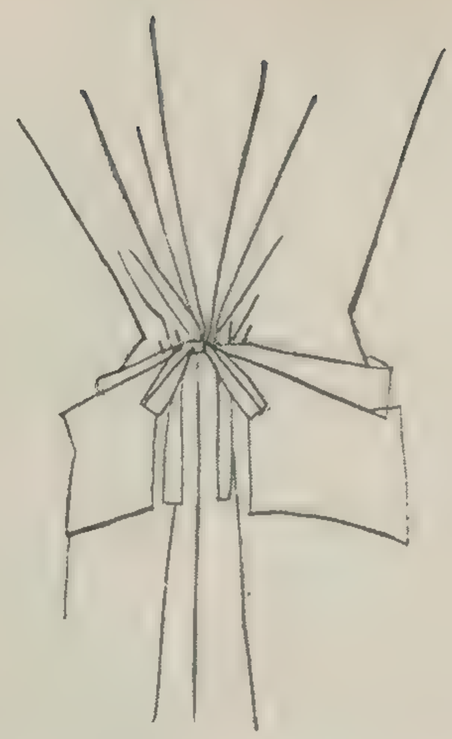
The kind of designs for dressmaking shown in this issue are not offered as a way to out-smart a budget, particularly. They're not the little dress you run up at home, but are important, couturier, made-to-your-order. They're meant to permit a woman to have a hand in the production of her wardrobe. To assure her, if it matters to her, that she won't meet herself in a dozen places. To give her a chance to exercise her creative taste—which *may* have just a little edge on mere discrimination.



Make—or have made—a shapely coat-suit with belted-in back fullness. (Detail above.) Vogue Design No. S-4661. Big-brimmed bowler with nailheads, crocheted bag, John-Frederics. Prince Matchabelli's "Bango Bright" lipstick.

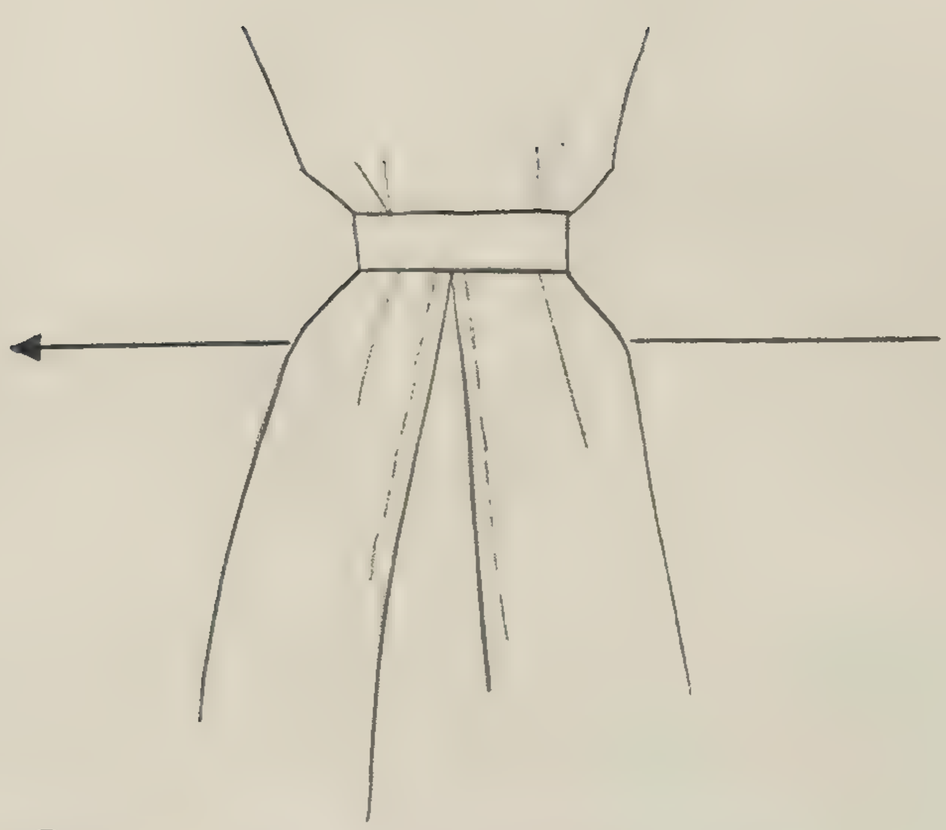
• Other views and sizes on pages 188-189.



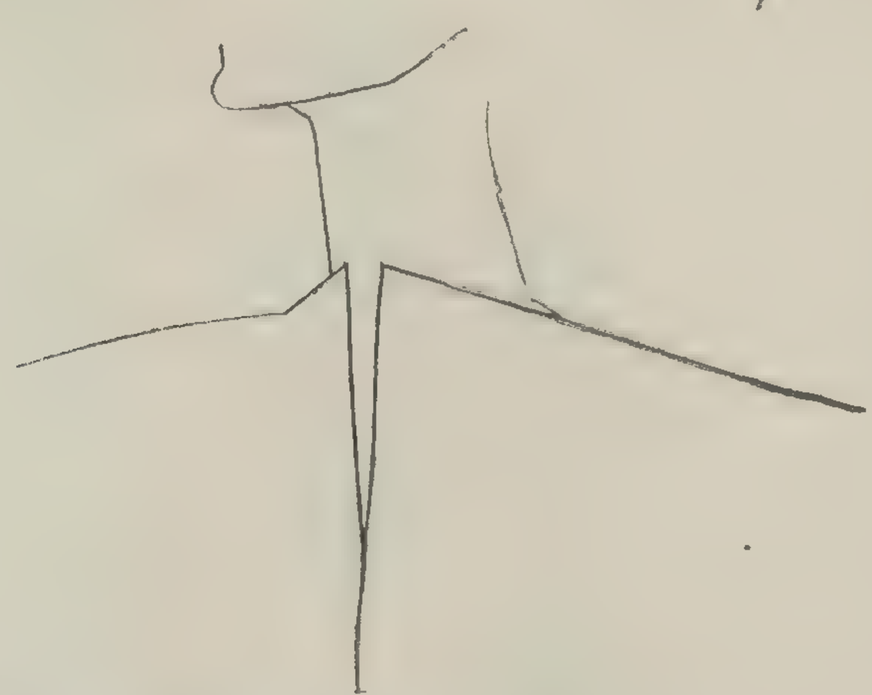


Back detail of the draped, cuffed hip-line and small, pulled-in waist of the dress shown on cover. Design No. 261.

Front detail of the lifted waistline that ties snugly and gathers fullness forward in the dress, on page 189. Design No. 5554.



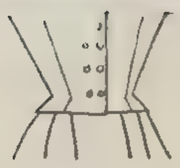
Tapered sleeve detail, small horizontal tucks that drop the shoulder line. Deep armhole. Dress sketched, page 189. No. S-4668.



Opposite: For self-appointed couturières. Smooth-lined, small-waisted day-dress with shirt sleeves, hip-line detail. Here, made of Forstmann's grège woollen. Vogue Design No. 5565. Velvet beret, gloves, John-Frederics. Pins, golden ropes, by John Rubel. Detail: back stitched-pleat skirt godet.

• For back views and sizes see pages 188-189

Neckline detail built high with smooth points. Simple balance to the deep-armhole sleeve sketched above. This is also Vogue Design No. S-4668.



Capitalize on your own neat, junior waist-line, in a young basque jacket of black wool with small cuffs, no collar at all. Black-and-red wool plaid skirt with unpressed hip-pleats. Vogue Design No. 3048.

KAY BELL

● FOR BACK-VIEWS AND SIZES SEE PAGES 188 AND 189.

Improve on your line: little waist looks littler over a new, very-round-hipped skirt. You might have this made of red woollen with a bertha-like top, wrist-bound sleeves, wide-open pockets. Vogue Design No. 3047.

Make a morning suit with a minute-waisted jacket, a small notched collar, a flared skirt. Vogue Design No. 5557. Make a day-time coat with an air-of-gallantry in its wide collar, set-in belt, very full-hipped skirt. Vogue Design No. 265.

Make an afternoon dress with a Grecian façade: draped bodice, fullness-of-jersey. Vogue Design No. 267. Make a long dress for evening, American Modern: high, straight neckline, cap sleeves, deep-slit skirt. Vogue Design No. S-4658.

• FOR BACK-VIEWS AND SIZES SEE PAGES 188 AND 189.

PHOTOGRAPHS BY COFFIN, PENN, ROSENER, PLATT LYNES

YVES TANGUY, the surrealist painter, in his Connecticut studio.

MAGGIE TEYTE, the greatest singer of modern French songs.

RICHARD DYER-BENNET, the balladist who has been touring the Pacific hospitals.

ROBIN MAUGHAM, the editor of "Convoy," the new magazine.

SUSAN REED, the enchanting eighteen-year-old folk song singer.

TENNESSEE WILLIAMS, author of the prize-winning "The Glass Menagerie," part-author of the new "You Touched Me."

GERALD KERSH, one of the best of the younger English novelists.

ADRIA LOCKE LANGLEY wrote the best-seller, *A Lion Is in the Streets.*

DOROTHY McGUIRE and her husband, Lieut. (j.g.) John Swope; she is making the new horror movie "Some Must Watch."

YVES TANGUY

MAGGIE TEYTE

ROBIN MAUGHAM

SUSAN REED

GERALD KERSH

ADRIA LOCKE LANGLEY

Vogue's spotlight

RICHARD DYER-BENNET

TENNESSEE WILLIAMS

DOROTHY McGUIRE AND JOHN SWOPE

By Allene Talmey

THESE nine are held together by no other twine than the fact that they are all fascinating their field. They write and sing and paint and act, and they are all important to know about; they all mean something in September, 1945.

Adria Locke Langley, the big, friendly, happy author of *A Lion Is in the Streets,* is an amateur novelist, who has never learned the exacting use of words, the pleasure of a pure sentence. Although her novel has no single authentic bit of quality, it is the country's top best-seller and has been for weeks; it ran serially in the *Saturday Evening Post,* and was then sold to the movies for a quarter of a million. It has sex, politics, murder, but then so did *Hamlet*; but Mrs. Langley's mixture comes out different. Thousands of buyers are racing through it (it is impossible to read slowly as once the wet rags of sentences are savoured, the paragraphs gag) to find in the end that The Lion, or vice, is downed and Virtue wins. Mrs. Langley has a big story to tell of the rabble-rousing Southerner, his Yankee schoolteacher wife, Verity, and "his mate, Flamingo."

An apprehensive thinker with a positive tone, Mrs. Langley explains at length the easily understandable and dismisses curtly the inexplicable. She does, however, know her politics. She worked for the repeal of prohibition, for slum clearance, for better milk laws. But she tells what she knows in long, lazy, looping phrases that fly out like a lariat, or in such implausible dialect as this: "God only gives us one way t'do it, 'no so women lusts for a man liken Hank." And Hank does a bit of lustin', too: "I like y', Sweetface," he whispered huskily, "I'm a-honin' for y'. Purely a-honin'. Hell, I wanted y' first time ever I seed y'."

Although one would never know it from the book, Mrs. Langley is a sensible, amusing woman with few pretenses and with a furious interest in regional America, in government. She knows how true the platitudes are and she isn't afraid of them. She believes in her book, "the story of a universal demagogue," and she considers that she has written "a great love story." So do thousands.

Gerald Kersh, who is almost unknown in this country, is the exact opposite of Mrs. Langley in style. For his two recent books, that drifted in sometime during the late winter, are on the lean side. Both *Sergeant Nelson of The Guards* and *Faces in a Dusty Picture* are exact, and rather romantically tough about the British foot soldier. In a way they are a little like Mr. Kersh himself, who fought in the Libyan campaign with the Coldstream Guards. He is young and looks rather like a painting by Georges Rouault, a healthy one, with face dramatically underlined by wide black strokes for brows and beard, eyes that are round black spots, seeming to have no irises.

He uses one incident in the desert fight to show his men, "several thousand plain Englishmen of indefinable colour and temperament...men who hate nobody much, love nobody much, believe in nobody much *(Continued on page 180)*

Make it yourself: A NEW FACE

Vogue pattern for wearing a new look...

If you aren't Completely Satisfied with your fair physiognomy, it's possible, with a little knowledge and knack, a couple of fresh lipstick brushes and a few paint pots, to work out a brand new pattern of make-up that will point up your good features, quietly subdue those configurations that you'd be better off without. In the clear, unenthusiastic light of day, study your face, and while you're at it, prod the flesh with searching fingers—you'll feel that the underlying bone structure is filled with unexpected bumps and hollows. Have two make-up foundations on hand, one light and one dark (have two corresponding colours of powder, too) and highlight with the light base the features you want to bring out, keep the displeasing lineaments in the dark with the deeper base. It isn't complicated once you've studied your face and know what goes where and why.

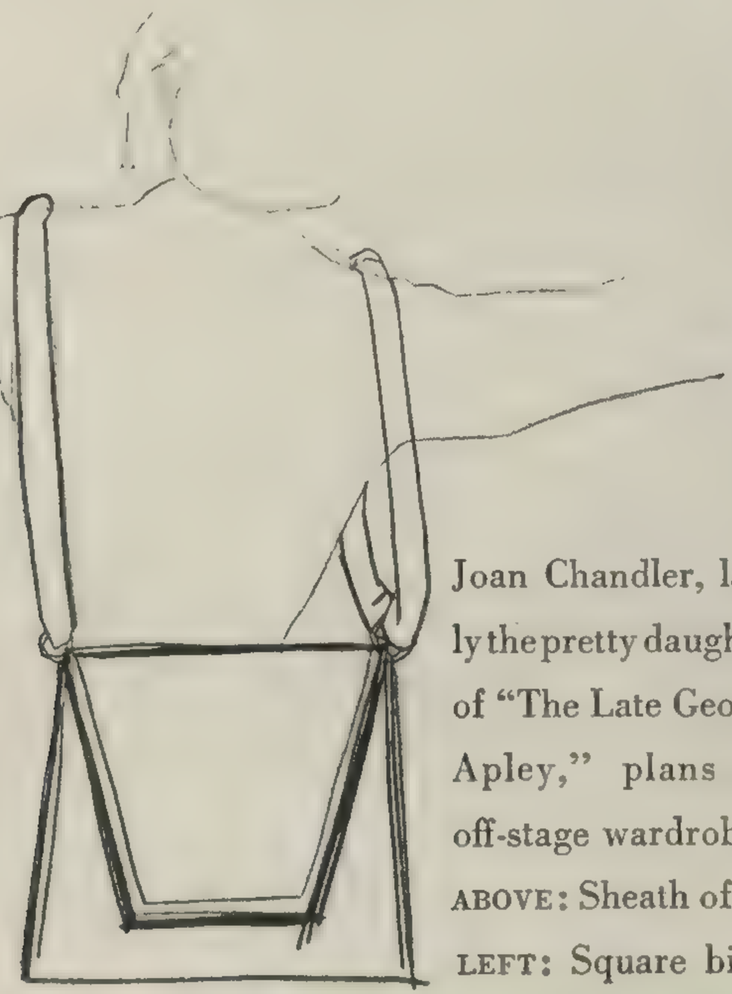
For instance, if your face is too round, you can narrow it by darkening the side areas along the hairline, ears, and outer jaw, and letting the highlights take the middle road down the centre of your forehead, your nose, and mouth. (Be sure to blend well the edges where the two foundations meet.) A double chin should be shadowed, a short face lengthened by a highlight on forehead and chin, deep-set eyes brought out by light foundation on the lids instead of eye shadow. Replace chubbiness with the Cheekbone Look by highlighting the cheekbone, sharply shadowing beneath it with rouge (which is a darkener) or a dark base. Shorten a long nose by darkening the tip, lengthen it by highlighting under-tip.

Your eyes will seem larger if you'll draw a thin line of eye shadow through the lashes with a lipstick brush reserved just for this purpose, and, by applying shadow and mascara on the *outer* lid and lashes, your eyes will seem wider apart. If your brows are sparse, draw sharp little lines with a brown and a black eyebrow pencil to simulate the actual hairs of the eyebrow. You can add a few hairs, too, by using false eyelashes and their special stick-um—here and there, or at the end of either brow if they taper off too abruptly....The line of the brow you were born with is usually the best for you. Hold that line. Pluck the strays alternately from one brow and then the other—you'll do a better matching job than if you were to take one whole brow at a time....The use of a brush for applying lipstick is the best guarantee for getting a controlled, clear outline and with a little practice you'll be able to avoid the fuzzy-edged, crushed-strawberry look that too often comes from using lipstick right off the stick. Give the lipstick line a slight, happy tip-up as you reach the corners of the upper lip...a pattern for a pleased expression at the results of your newly-patterned face.

RETURN OF THE ROBE DE STYLE... **of purple rayon taffeta, beautifully curved, with a deep décolletage, a padded, sloped, side-bustle hipline, and criss-cross lacing that merely outlines your already-tiny waist. Made to order by Bergdorf Goodman.**

RUTBorché

PERSONAL PLANNING: JUNIOR GRADE



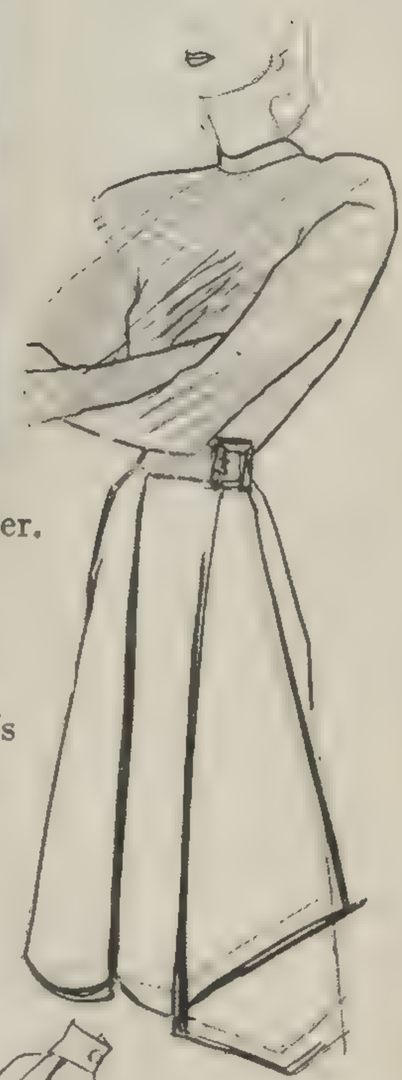
FRANCES MCLAUGHLIN

Joan Chandler, lately the pretty daughter of "The Late George Apley," plans an off-stage wardrobe.

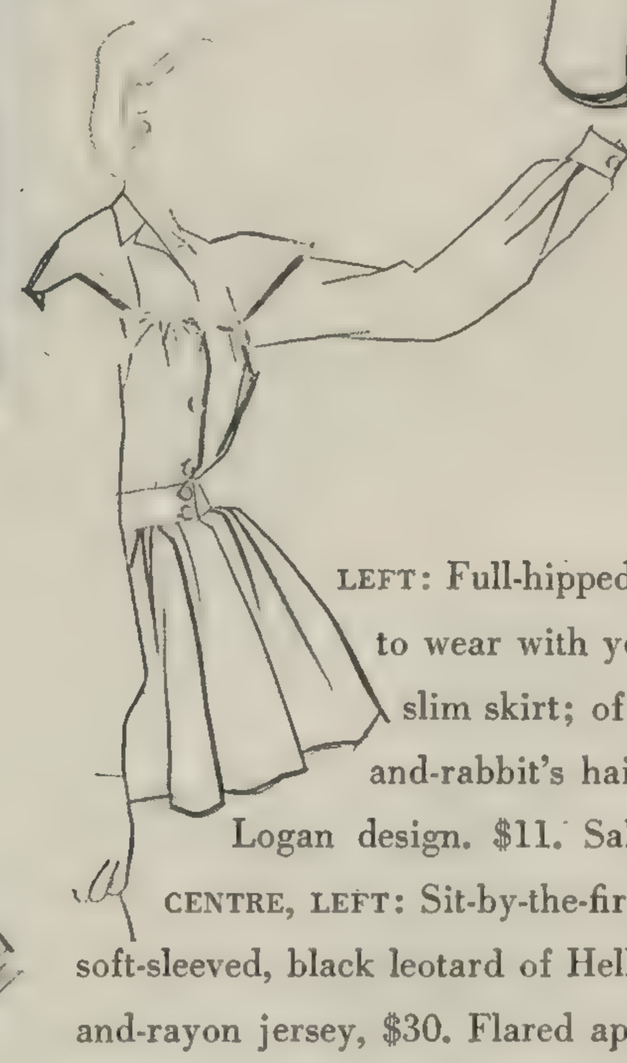
ABOVE: Sheath of grey wool jersey. B. H. Wragge. $35. Bonwit Teller.

LEFT: Square bicycle bag of red felt. $19. Arnold Constable.

RIGHT: Bicycling with actor-husband David McKay, Miss Chandler wears a blouse of white wool-and-rayon flannel, $11; short plaid-wool slacks, $12. Duchess Royal design. Altman. Her wide, red capeskin polo belt by Criterion, $7. Altman.

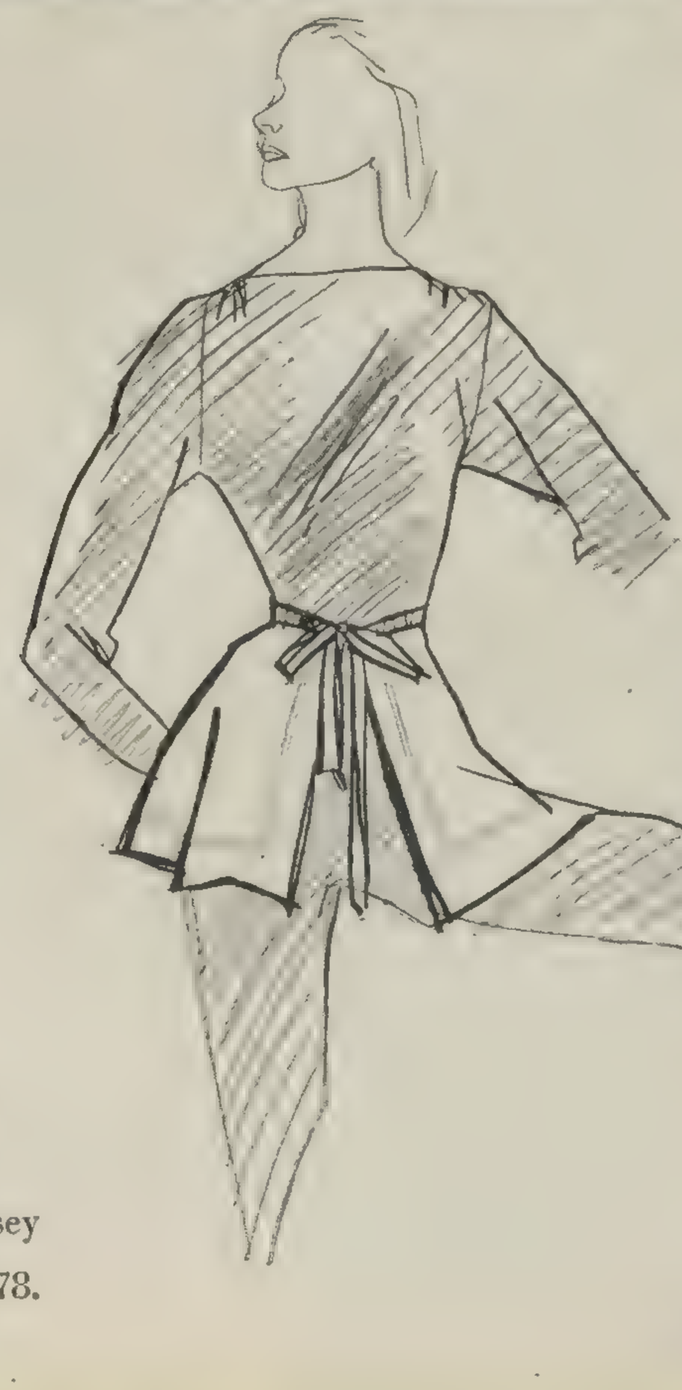


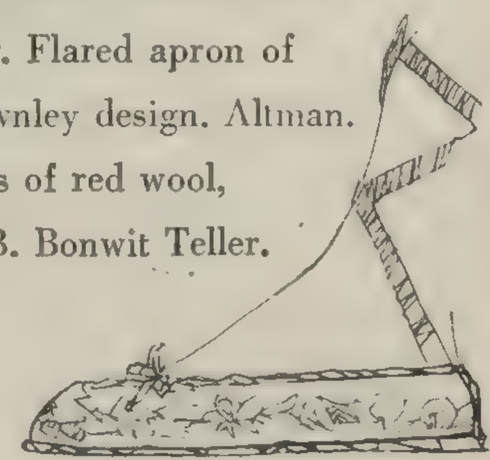
RIGHT: Dark green jersey top, pale green wrap-skirt of rabbit's hair-and-wool. Tina Leser design. $60. Lord & Taylor.



LEFT: Full-hipped tunic jacket to wear with your own slim skirt; of blue cashmere-and-rabbit's hair. Jonathan Logan design. $11. Saks Fifth Ave.

CENTRE, LEFT: Sit-by-the-fire, in a snug, soft-sleeved, black leotard of Heller's wool-and-rayon jersey, $30. Flared apron of yellow wool, $10. Townley design. Altman. With it, ballet slippers of red wool, gold-embroidered. $13. Bonwit Teller.





⇐ **Joan Chandler** (opposite) was a ballet student, Broadway star, is now a Hollywood-bound ingénue. She wears here a sweater-top dress of forest green and navy-blue wool, with its own wool jersey pouch-bag, worn at the waist. B. H. Wragge design. Dress, $30. Belt, $8 plus tax. Herb Farm Shop's "Pomander Red" lipstick. All, Bonwit Teller; Marshall Field; Vandervoort's.

• For list of shops in other cities for this jersey dress and dresses on pages 158, 159, see page 178.

BLUMENFELD

KNITTED, CHECKERED, JUNIOR-SIZED

ABOVE, LEFT: Snug navy-blue woollen top; navy-blue-and-red wool jersey skirt, knitted, checkered, sizes 9 to 15. $25. Bonwit Teller; Frost Brothers.
ABOVE, RIGHT: Knitted dinner-dress of black-and-blue Bettmann wool jersey; rayon faille midriff, sizes 9 to 15. $23. Bonwit Teller; Frost Brothers.
OPPOSITE: Top of black-and-green wool, $18. Bulky black wool skirt, $15. Emily Wilkens Design, sizes 9 to 15. Bonwit Teller; I. Magnin; Harzfeld's.
Knitted wool jersey caps, shaped to tie under your chin or your chignon. Each about $6. Bonwit Teller. Golden jewellery designed by Dielle.

FRANCES MCLAUGHLIN

What goes under the coat?

It's a big coat year...for the boxed reefer, tightly cinched tunics, fitted basque coats. What goes under them smoothly—that's the question. Here are eighteen answers: dresses, suits. Seen in the right company (as with these accessories) they have considerable distinction of their own.

FRANCES MCLAUGHLIN

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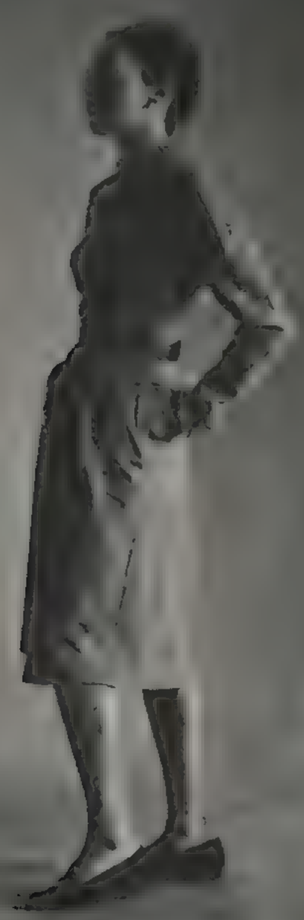

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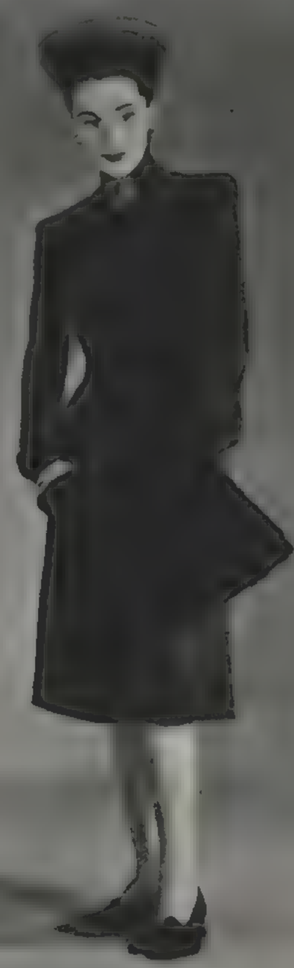

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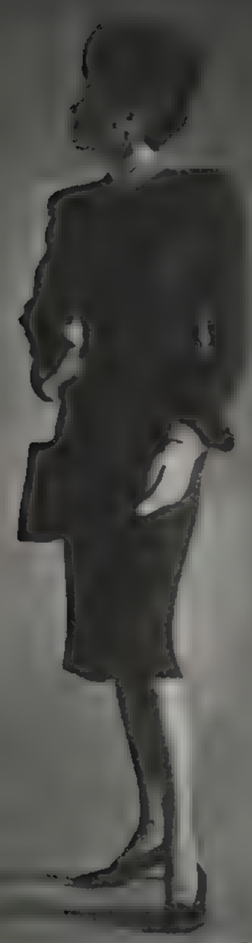


8

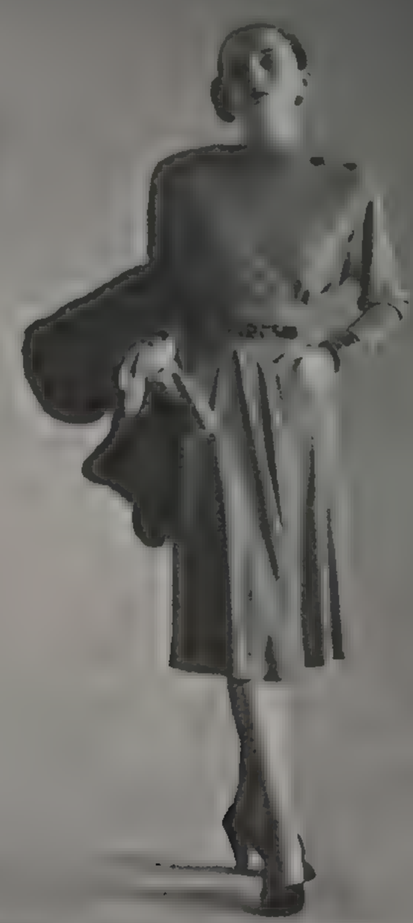
ALL GLOVES, FABRIC; BY SHALIMAR

For the street

1. Brown and white striped woollen suit. Shoestring tie. Fred A. Block design. Sizes 10 to 20. $70. Stern's; J. P. Allen.
2. Beige wool jersey yoked jumper dress. Claire McCardell design. Sizes 10 to 16. $45. Lord & Taylor; The Blum Store.
3. Green and black striped wool jersey dress to wear with a belted tunic coat. $45. Gunther; Woodward & Lothrop.
4. Brown tweed suit, high pointed collar. Perfect under-reefer suit. By Adler & Adler. Sizes 10 to 20. $55. Bergdorf Goodman.
5. Black wool jersey suit-dress takes a fitted coat. By Molly Parnis. Sizes 10 to 20. $45. Jane Engel; Charles A. Stevens.
6. Grey striped rayon flannel dress (for your best belt). L'Aiglon design. Sizes 10 to 20. $11. Lord & Taylor; Davison Paxon.
7. Grey wool suit, Persian lamb collar. Martini design. Sizes 10 to 18. About $70. Jay Thorpe; Bonwit Teller, Phila.; Rich's.
8. Short cardigan suit, red diagonal Ducharne wool. By Davidow. Sizes 10 to 20. $80. Lord & Taylor; Joseph Horne.

More under-the-coat fashions ➡

What goes under the coat? *(cont'd)*



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For luncheon

1. Smooth-shouldered, deep-armholed beige rayon crêpe dress with front-flare skirt, alligator belt. Joseph Halpert design. Sizes 10 to 18. $50. Bergdorf Goodman; Harzfeld's; Frost Bros.
2. For a directoire greatcoat—a slim black rayon crêpe dress, blond panel. Give it a jewelled belt. Charles Armour design. Sizes 10 to 20. $35. Russeks; Woodward & Lothrop; Hudson's.
3. For a winged sleeve, belted coat—this black wool jersey dress, low V-neckline, low armholes. Carolyn Modes design. Sizes 10 to 20. $35. Arnold Constable; Mandel Bros.; H. P. Wasson.
4. Black wool jersey dress with rounded shoulder, rounded hip-line. Satin revers, satin skirt binding. Heller wool jersey. Sizes 10 to 18. $40. Saks Fifth Avenue; Neiman-Marcus.
5. For a slim, wrap-around coat, this black rayon crêpe shirred torso line dress. Here given an ermine collar and toque, white gloves. Sizes 12 to 18. $30. Arnold Constable; Lindner Coy.

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ALL GLOVES, FABRIC; BY CRESCENDO

5

For dinner

1. Wrap-around rayon faille dress, rhinestone buttons. For a wrap-around black dinner coat. Neckline built up with separate scarf. Sizes 10 to 18. $35. Lord & Taylor; Blum Store; Jays.
2. Short, square-necked dinner-dress of Hafner purple rayon satin. Slightly puffed sleeves, slightly flared skirt. Rose Barrack design. Sizes 10 to 16, $60. Stein & Blaine; Hudson's.
3. Dinner-dress for a velvet dinner coat, with a shining skirt (Hafner rayon satin), jet belt, black rayon crêpe top. By Rose Barrack. Sizes 10 to 16. $80. Milgrim; Kerr's; Thalhimers.
4. Beige wool jersey dinner-dress with wide, snug midriff, square front décolletage, triangle-cut-out back. Claire McCardell design. Sizes 10 to 16. $30. Lord & Taylor. Ready October 1.
5. Black wool jersey tube dress with deep grosgrain hem-band. Grosgrain tie-sash, pastel sequin accent. Larry Aldrich design. Sizes 10 to 18. $40. Best; J. W. Robinson; Neiman-Marcus.

Through the curving glass wall of the living-room—the terrace with deep-water blue furniture, the stretch and shimmer of ocean

Modern house

FRED R. DAPPRICH

From terrace: window walls of library and living-room

Mr. and Mrs. Albert Lewin (he is the Hollywood writer-director) live at Santa Monica in a modern house designed by Richard Neutra—a house as full of the shining sea view as a conch shell is full of sea sound. The glass and cement façade is a clean-planed sequence of wide windows, framing the perspective of ocean and tawny mountains, scooping in the sun. Inside, glass partitions carry the blue view from room to room across the house.

In the living-room and library, colour plays against a grey monochrome. The walls, curtains, carpets are grey, the panelling and cabinets of pale grey birch. Everywhere, the freshness of primitive paintings by Morris Hirshfield, Samuel Koch, John Kane, Nassos Daphnis, Horace Pippin; fantastic paintings by Camille Bombois and Marc Chagall. Everywhere, books, Chinese figurines, archaic Mexican carvings and ceramics—and the sea.

Mr. Lewin wrote and directed the movie, "The Picture of Dorian Gray," soon will film another *fin de siècle* novel, du Maupassant's "Bel-ami."

Glass partition between living-room and dining-room. On the living-room wall, paintings by Chagall, Bombois, Daphnis

on the Pacific

The Albert Lewin house at Santa Monica, designed by the great architect Richard Neutra, brings the sea view inside

In the library: Hirshfield "Zebras"; Koch "Flowers"

"NEITHER TOO YOUNG

FRANCES MCLAUGHLIN

Mrs. George Elliott, an ex-Vogue editor, re-enacts a day of shopping for an autumn wardrobe in Gunther's new fashion floor

How much of the mode can a woman corner for herself? Keeping true to her type, giving herself every advantage of becomingness, appropriateness? This is a sort of test case. A five-part autumn wardrobe for an urban-suburban woman. Here is the season's fashion for town tweeds: black tweed, in a suit with a longer, hip-top covering jacket line, worn with a current and huge fur beret. A dramatic black-on-black dress with high rolling Bretons-are-here hat. A beautifully shaped, shirred jersey with high wrapped neckline, deep armholes, front fullness (well disciplined). A simple tailored grey wool sports dress for any woman who ever met her guests in a station-

wagon. And for good theatre at dinner parties, a draped grège crêpe dress. All of these are a Woman's Privilege. From Gunther's, the furriers, fashion floor, where dresses, suits, hats (the fur hat and satin halo are by Mme. Pauline), accessories, and jewellery are assembled for unified shopping campaigns.

BLACK on black town suit (opposite page, top left). Closely fitted, Juilliard wool, velvet-piping figure lines. To be worn with a high-throated black blouse, pearls, white gloves. A muff as large as a pillow case of Persian lamb and a soft beret of Persian lamb to scale... The suit, sizes 12 to 20, $110.

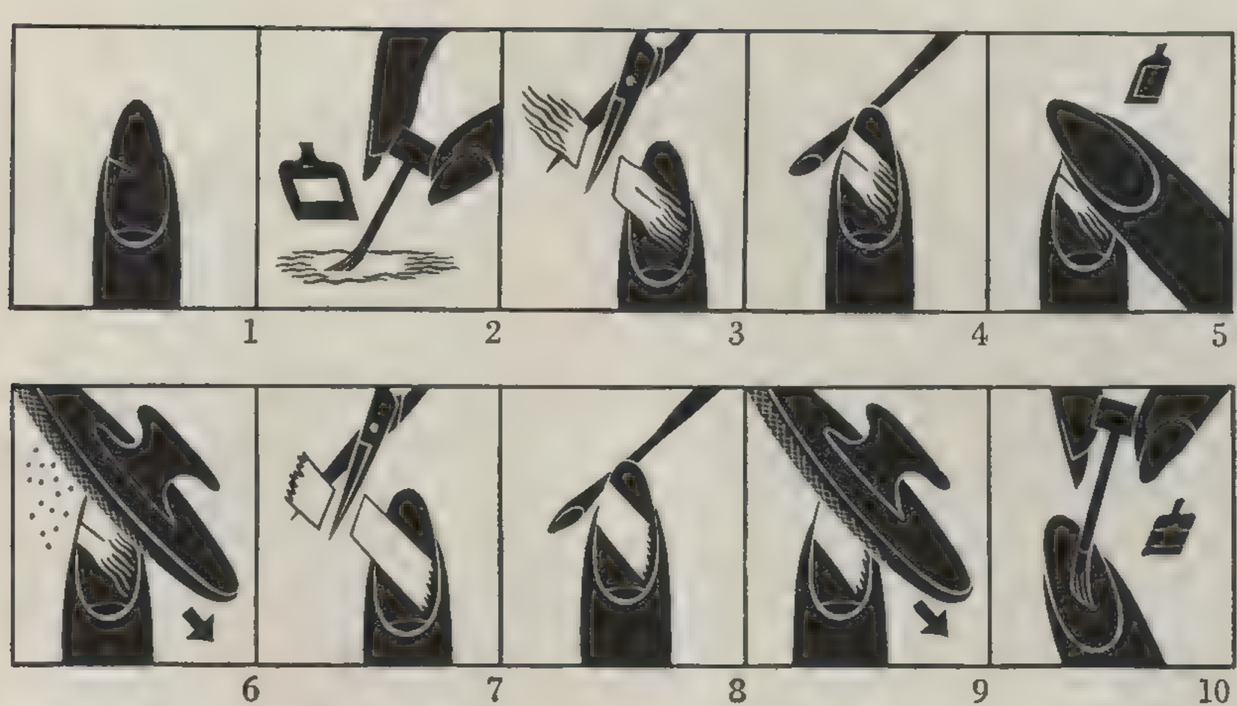
DINNER dress, left, slim, graceful, draped skirt. Made surprisingly of taupe, not black, rayon crêpe. A shade that's a shade more becoming, more interesting. Especially when worn with rhinestone choker. High-necked, smooth-shouldered, its sleeves are small melons, its belt an elongated diamond. Dress, $100. Shown, below, left. Grey for town. Grey for country. Grey for a soft, simple wool dress that goes ably alone now with brown snakeskin belt, brown Ascot filling its deep square neckline to cue brown accessories. Later it will welcome a brown greatcoat, tweed or nutria, perhaps. Notice its deeper armholes. Dress, $80.

On the opposite page, centre: Dress for a matinée or a tea or an early dinner-in-town. Tube silhouette of black rayon crêpe buttoned from neck to hem and crossed with velvet. Dress, $90. To be worn with velvet gloves, a high smooth hat with eye-veil, sable scarf. The fur coat the mannequin is modelling is a natural silver-blue mink from Gunther's fur salon.

OPPOSITE page, below: Brown with black. Brown rayon satin jersey afternoon dress with a *trompe l'œil* waistline done with tucks and shirrings that edge into a smooth, deep-yoke vanishing at the waist. The black is the puffed satin, crownless halo, worn far back. Dress, sizes 12 to 20. $90.

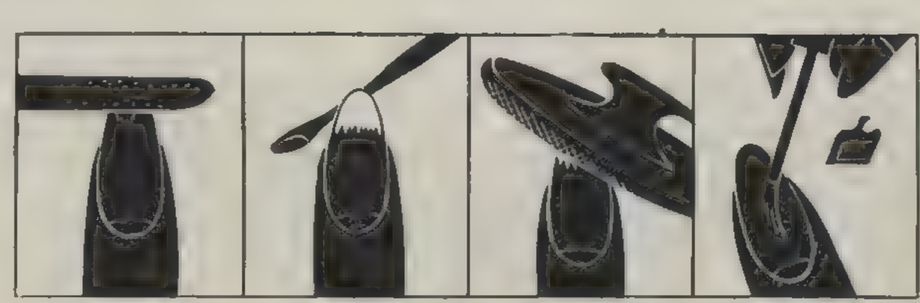
UNLIKE a certain Dorothy Parker party, *you* wouldn't crack-up if your finger-nails did. But if your hands are tipped with perfect Jools, it's a nuisance to file nine of them down to match the broken tenth. So save the pieces—glue them together the way the Revlon Salon (745 Fifth Avenue) does. Manicurists there do engineering feats in miniature—see below. But they say nails could be kept fairly flawless if you (1) oiled under the cuticle nightly; (2) did not bruise the nail with harsh cuticle-pushing; (3) let the nails grow out at the corners.

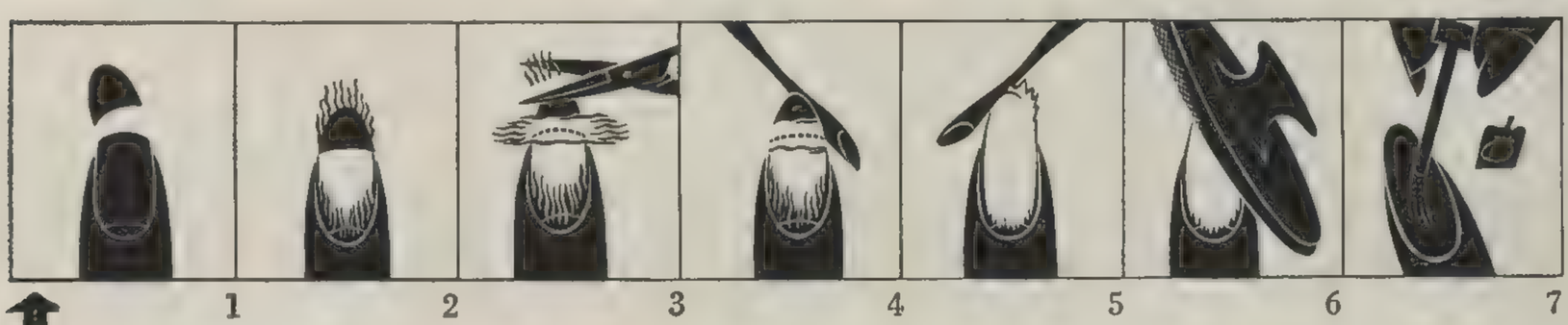
Don't cry over split nails



The torn nail. 1. Well, this is It. 2. Pull a tiny piece of cotton lengthwise and paint with Nail-Fix. 3. Apply strip in direction of tear, allowing it to overlap slightly at edge. 4. Tuck overlapping flange under edge with orange stick. 5. Apply solvent; touch it to be sure it has dried. 6. Buff with pumice powder. 7. Paint paper (it comes with the Nail-Fix) and with the paper cover cotton. 8. Fold paper under; apply solvent. 9. Allow a half-hour for drying before last pumice buffing. 10. Apply Adheron, polish.

The ragged nail . . . uneven, split.
This type of nail misfortune is usually the result of hard work, chronic dryness, or—hmmm—of nervous, self-inflicted pickings and peelings. 1. Start your repair with an emery board filing to even up the rough spots, leaving nail corners square. 2. Across the top of the nail apply Nail-Fix and paper (fibres running vertically) and tuck under top edge. 3. After drying, buff with pumice. 4. Apply Adheron.





The broken nail. 1. Save the lesser half. 2. Apply vertically your Nail-Fix-painted cotton, and *over* the extending flange of cotton affix the broken nail segment. 3. Clip cotton ends, and across joining paste second strip of cotton horizontally. 4. Slip edges under. 5. Apply solvent, let dry, and buff with pumice, then paste, with Nail-Fix, vertical-fibred paper strip over entire nail. 6. Follow with solvent, and when dry, buff. 7. Apply Adheron.

THE INSTANT MAGIC OF

All-Day Foundation Cream

IN AN EXQUISITE NEW JAR

ALL-DAY FOUNDATION, famous for its long-lasting, ever-clinging magic, now comes in an exciting new jar inspired by a priceless Chinese antique jade. It holds instantaneous beauty for your face . . . put it on and forget it, sure that the inimitable, well-groomed, soignee look is going to stay right with you all day long.

ALL-DAY FOUNDATION CREAM, 1.25 . . . In 7 shades
(price plus taxes)

Elizabeth Arden

Timeless Mink

When you buy furs buy the best—furs backed up by the reputation of a great house skilled in craftsmanship and wise in quality. Every woman knows mink is one of the longest wearing and most versatile of all furs and Gunther mink whether it be natural wild, ranch or Labrador represents the maximum in beauty and value.

Gunther 666 Fifth Ave. at 53rd. N. Y.

DISCOVERIES IN BEAUTY

You'll feel as if you were pulling a soft silken screen between your face and the out-of-doors, when you smooth on "Liquid Velvet," Barbara Gould's new fluid foundation for dry and normal skins. You'll find it in four shades at Altman.

Just for very *little* girls, Parfait's "Sweet 'n Lovely" is a box of bath- and after-bath-babies that includes a small-hand bath powder mitt, a bow-shaped cake of soap, and bottles of bubble bath, cologne, shampoo and hand lotion. Macy's.

Double indemnity against skin dryness is offered by Primrose House in a "Chiffon Smoothskin Lotion" to spread over your body after a bath, and a "Chiffon Cake Make-Up," a face-foundation with a softening lanolin base. Lord & Taylor.

Copr. 1945, Movado Watch Agency, Inc., 610 Fifth Ave., N.Y. • 36 Toronto St., Toronto, Can.

"Water-Colors"
Pond's new Make-up Pat washes gorgeously smooth, natural color over your face.

"Camouflages"
Make-up Pat hides little blemishes, freckles. Gives skin a young, "poreless" finish.

"De-Shines"
Does away with nose shine! Gives your face a velvety, just-made-up look that lasts and *lasts!*

Famous Beauties of Society love it!

MRS. ROBERT BACON WHITNEY is one of the distinguished young society leaders who wear—and love—Pond's Make-up Pat.

POND'S MAKE-UP PAT *protects* your skin from dirt and weather—wear it every day!

Pond's new double-formula discovery means foolproof flattery in every shade!

Pond's tested the many cake make-up shades long and carefully—discovered that *no one formula* works equally well for both light and dark shades!

So Pond's new Make-up Pat uses a *double* formula:

The *lighter* shades are made in a featherweight formula to go on soft-tinted . . . fresh. Never chalky.

The *darker* shades are in a richer formula to carry richer color . . . rosier glow. They're never sallow!

Try Pond's Make-up Pat *now!* Just apply with a damp-to-wet sponge or cotton. While moist, blend with finger-tips. 6 smooth, *foolproof* shades for long-lasting glamour —69¢, 39¢, plus tax.

MAURICE RENTNER *does a distinguished dress and jacket costume in smooth wool. Red, green or black. Laddie Northbridge hat and muff.*

Exclusive with B. Forman Co

Rochester 4, N. Y.

DISCOVERIES IN BEAUTY

Renée Thornton's "Liquid Skin Purificator" is a fine discourager of too-oily skin. It can be a cleanser, or an astringent used after "Whipped Cleansing Cream." Thornton's smoother is "Dry Skin Facial and Night Cream." McCreery's.

Elizabeth Arden scoops a new make-up foundation into a plastic case no bigger than the palm of your hand. It's called "Pat-a-Kake," and though you apply it with water and sponge, it is almost "spreadable" without moistening it. Altman.

The scent isn't new—it's Charbert's "Breathless"—but the introduction of "Breathless" as a sachet *is* news. Use it to augment the stronger scent of the perfume, or use it alone to create its own light aura of fragrance. Bonwit Teller.

BAKER

Sorry . . . no mail orders.
Sold only through leading stores.

6.95

GREGORY AND READ CO., Lynn, Mass.

Early American Old Spice*

Strains of the harpsichord rising in beauty
and blending with the fragrance of Roses-and-Spice
made charming the Early American musicale.

To perfume you, and all that you wear...

Body Sachet, 1¼ oz. $1.00 • Tablet Sachet, 6 for $1.00 Toilet Water, 4 oz. $1.00, all plus tax.

Each a Shulton Original

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PARIS NEW YORK LONDON

Revillon Frères

A GREAT NAME IN FURS....

684 Fifth Avenue, New York

DISCOVERIES IN BEAUTY

Containing cod-liver oil and chock-full of vitamins, these two creams by Vad constitute a complete beauty routine: "Creamed Cleanser" and "Vibrant Facial"—you can practically feel the Good Work going on. Bonwit Teller.

Dorothy Gray's new make-up bases will lay a good foundation for whatever "complexion" you may want. "Elation Make-Up Balm" is glowing and faintly pink. "Lights Up" (in five shades) makes its own new skin tone. Bonwit Teller.

A perky, pretty scent is "Gallivanting Bouquet" just the kind of odour to put you in mind of sweet spring smells. It comes in a large, eight-ounce rectangular flacon, good assurance of a lot of fragrant after-bath splashes. Arnold Constable.

BAKER

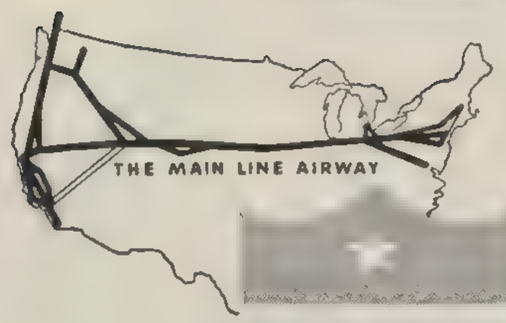
Lynette's solid gold perfume flacon crowned with a genuine sapphire. Presented with exquisite Blue Sapphire perfume. *The set, $250, including tax.*

Blue Sapphire is available in toilet waters and perfume.

LYNETTE PERFUMES, 741 FIFTH AVENUE, NEW YORK

Swifter than the Wind

Up into the skies and over the clouds . . .
outstripping the winds in a glide smooth as a whispering
breeze. This is the feminine dream of flight come true . . .
as you travel through America's 1945 skyways.
The advantages of this magic speed are already
known to nearly half the women like you in this country.
Almost without exception they thrill to the wonderful
convenience of this modern mode of transit . . .
favoring it enthusiastically for their families as well.
Your powerful United Mainliner lifts you gently as a petal . . .
whisks you quick as a wish to distant loved ones or adventurous
new scenes. Flying the direct Main Line Airway, you luxuriate
in spacious comfort, quiet, efficient service . . .
arriving at your destination delightfully refreshed.
(And marveling that this clean, dust-free form of
travel costs no more than first-class railroad.)
Perhaps in the heavy press of wartime service you can't wear your
wings on the Main Line Airway as often as you'd like . . .
as we speed war-busy husbands home between duties. But when
we are once again able to meet *your* travel orders,
we'll have at your service a great new fleet of powerful
4-engine United Mainliners, now being designed expressly
for your increased needs and pleasure.



UNITED
AIR LINES

FIRST LADIES OF FLIGHT—Women Department Store Executives are among our most enthusiastic regular passengers. United has added many extra days to their busy year through time saved on buying trips. So we're looking forward to an especially happy reunion soon—in the swift, bright luxury of the new larger, faster Mainliners we're planning for after the war.

DISCOVERIES IN BEAUTY

Jeurelle composes a complete sequence of sweet-smelling items...from a "Flowers of Spring Bubbling Bath Oil" in a heavy, glass-domed jar, to "Libretto" perfume, and Jeurelle "Toilet Water" with a hint of verbena. Bloomingdale's.

Esmé of Paris has a whole range of fine-and-famous perfumes, but right about now her "Indian Summer," a perennial favourite, comes most easily to mind. Here we show it in a one-ounce bottle, but it is in other sizes too, at Bergdorf Goodman.

Cached in Helena Rubinstein's Harlequin mask box, "Let Your Eyes Speak," are "Waterproof Mascara" and "Luminous Eye Shadow Creme," to make your eyes pretty, and a "Special Eye Cream" to keep them looking that way.

BAKER

Pump and Circumstance

Really! A pump called Collegebred can't help but be the softest, smartest, most wearable . . . ever! And this lovable, little pin-up's no exception a-prancing and dancing in black or army russet calf.

STRAND

Collegebred

At your favorite Collegebred Dealer, $8.95 and $9.95, or write to E. P. Reed & Co., Rochester 3, N.Y.

Our East-West suit, we call it...

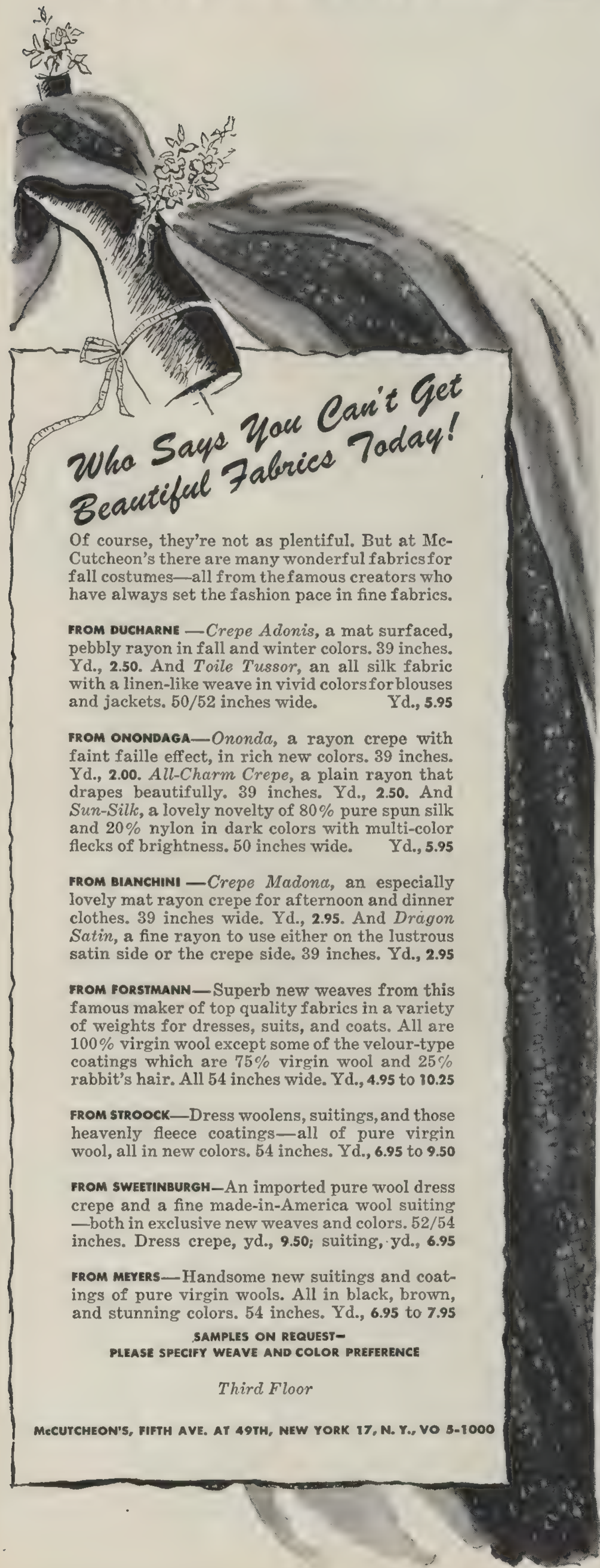
On account of the way the jacket closes—two tabs buttoning right and left, East and West, see? And incidentally, because it's the same, beautiful, integrated kind of a suit that does fine on either coast, or in between. Vital statistics: Forstmann's yarn dyed grey wool—and—rabbit's hair, 12 to 20, 59.95

PECK & PECK

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE
MINNEAPOLIS • PROVIDENCE • PHILADELPHIA • ST. LOUIS • ST. PAUL

TABU
Dana
Be no less than deliberate
when you wear...
the "forbidden" perfume by Dana

McCutcheon's



Who Says You Can't Get Beautiful Fabrics Today!

Of course, they're not as plentiful. But at McCutcheon's there are many wonderful fabrics for fall costumes—all from the famous creators who have always set the fashion pace in fine fabrics.

FROM DUCHARNE—*Crepe Adonis,* a mat surfaced, pebbly rayon in fall and winter colors. 39 inches. Yd., **2.50.** And *Toile Tussor,* an all silk fabric with a linen-like weave in vivid colors for blouses and jackets. 50/52 inches wide. Yd., **5.95**

FROM ONONDAGA—*Ononda,* a rayon crepe with faint faille effect, in rich new colors. 39 inches. Yd., **2.00.** *All-Charm Crepe,* a plain rayon that drapes beautifully. 39 inches. Yd., **2.50.** And *Sun-Silk,* a lovely novelty of 80% pure spun silk and 20% nylon in dark colors with multi-color flecks of brightness. 50 inches wide. Yd., **5.95**

FROM BIANCHINI—*Crepe Madona,* an especially lovely mat rayon crepe for afternoon and dinner clothes. 39 inches wide. Yd., **2.95.** And *Dragon Satin,* a fine rayon to use either on the lustrous satin side or the crepe side. 39 inches. Yd., **2.95**

FROM FORSTMANN—Superb new weaves from this famous maker of top quality fabrics in a variety of weights for dresses, suits, and coats. All are 100% virgin wool except some of the velour-type coatings which are 75% virgin wool and 25% rabbit's hair. All 54 inches wide. Yd., **4.95** to **10.25**

FROM STROOCK—Dress woolens, suitings, and those heavenly fleece coatings—all of pure virgin wool, all in new colors. 54 inches. Yd., **6.95** to **9.50**

FROM SWEETINBURGH—An imported pure wool dress crepe and a fine made-in-America wool suiting—both in exclusive new weaves and colors. 52/54 inches. Dress crepe, yd., **9.50**; suiting, yd., **6.95**

FROM MEYERS—Handsome new suitings and coatings of pure virgin wools. All in black, brown, and stunning colors. 54 inches. Yd., **6.95** to **7.95**

SAMPLES ON REQUEST—
PLEASE SPECIFY WEAVE AND COLOR PREFERENCE

Third Floor

McCUTCHEON'S, FIFTH AVE. AT 49TH, NEW YORK 17, N. Y., VO 5-1000

FASHIONS—JUNIOR GRADE

The dresses shown on pages 156, 158, and 159 can be found in many shops throughout the country. Listed below are some of the stores which carry them.

GREEN AND BLUE DRESS SHOWN ON PAGE 156

Atlanta, Ga. . . . . Davison, Paxon Co.
Cleveland, Ohio . . . . The Lindner Coy
Dallas, Tex. . . . . Neiman-Marcus Co.
Indianapolis, Ind. . L. S. Ayres & Co., Inc.
Los Angeles, Calif. . . J. W. Robinson Co.
San Antonio, Tex. . . . . Frost Bros.
Seattle, Wash. . . Frederick & Nelson, Inc.
St. Louis, Mo. Scruggs-Vandervoort-Barney, Inc.
Washington, D.C. . Woodward & Lothrop

NAVY-BLUE JACKET, BLUE AND RED CHECKED WOOL JERSEY SKIRT, PAGE 158

Baltimore, Md. . . . . Hutzler Bros. Co.
Bridgeport, Conn. . . The D. M. Read Co.
Dallas, Tex. . . . . Neiman-Marcus Co.
Durham, N. C. . . . . R. L. Baldwin Co.
Hartford, Conn. . . . G. Fox & Co., Inc.
Minneapolis, Minn. . . . . Harold, Inc.
New Orleans, La. . . . Kroeger Store, Inc.
Oklahoma City, Okla. . . . Halliburton's
Phoenix, Ariz. . . . . Goldwater's
Pittsfield, Mass. . . . England Bros., Inc.
San Francisco, Calif. . . The White House
St. Paul, Minn. . . . . Field-Schlick, Inc.
Waterbury, Conn. . . . . Forester, Inc.
Wilkes-Barre, Pa. . Fowler, Dick & Walker

CHECKED WOOL DRESS WITH FAILLE MIDRIFF, PAGE 158

Allentown, Pa. . . . . Hess Brothers
Houston, Tex. . . . . Everitt-Buelow
New Orleans, La. . . . Kreeger Store, Inc.
Oklahoma City, Okla. . . . Halliburton's
Phoenix, Ariz. . . . . Goldwater's
San Francisco, Calif. . . H. Liebes & Co.
Waterbury, Conn. . . . . Forester, Inc.
Wilkes-Barre, Pa. . Fowler, Dick & Walker

CHECKED WOOL DRESS ON PAGE 159

Minneapolis, Minn. Powers Dry Goods Co., Inc.
New Orleans, La. . D. H. Holmes Co., Ltd.
Portland, Ore. . . . . Meier & Frank Co.
Seattle, Wash. . . Frederick & Nelson, Inc.
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VOGUE'S SPOTLIGHT

(Continued from page 153)

—ordinary English wartime soldiers who get their martial spirit as they get their furniture, in greater quantity than they feel they need, for the sake of self respect." Those soldiers are broken down into such authentic characters as Corporal Cherry, "gloomy and uncommunicative, heavy and square as a house on a moor"; into such apparently authentic characters as the inevitable sergeants who battle over a tart, the young Lieutenant who is afraid that fear shows on his face. In spite of Kersh's glibness and the fat spate of similes, his books have their greatest value in the little casual insight into the British mind: "If anybody prays for Peace, what he really means is: '*Please God, take off my socks.*'"

Tennessee Williams

Tennessee Williams is flatly the only fresh young mind that has been evidenced in the theatre in the last couple of years. Now, this author of *The Glass Menagerie* has a new play, *You Touched Me,* written with Donald Windham from a story by D. H. Lawrence. Whatever Williams writes has a brackish poetry, a wonderful Swinburnian infatuation with words. On his long credit side, he has a nervous sense of character, something to say, and the ability to write scenes that play; he can make audiences quiver at soft wounds, at emotion's old scar tissue. On his short debit side he has a kind of poetic fakery, an unpleasant sentimentality, and a kind of obscurity that does not clear up on examination; examination only tends to vaporize it. It is the queasy obscurity that passed for art in the old movie days when cameras were sometimes swathed in veils. Odd note: In *The Glass Menagerie,* the central figure is the mother, and Williams, like most authors of serious plays who put mothers into their dramas, gives the mother the same antagonistic rôle that used to be reserved for Squires who threw old couples out on Christmas Eve; to be a mother on stage is circumstantial evidence that one is a psychiatric criminal in the direct line from Clytemnestra.

Yves Tanguy

Yves Tanguy, the French surrealist painter who has never been fully recognized in this country, is the subject of a new book recently published by Pierre Matisse. His pale, delicate, lonely fantasies have a purity, a space, a clear remoteness. In a review James Johnson Sweeney once wrote: "Tanguy's world is a world of quiet, consoling gentleness where curious unrecognizable fungi of the nightmind populate a dream space...we are reminded of the definition he once gave in a surrealist dialogue with André Breton:

Breton: "What is a painting?"

Tanguy: "It is a little twist of smoke."

Now Tanguy paints his little twists of smoke in a Connecticut barn, with a wall down the centre. There on one side is the studio of this Breton who used *(Continued on page 181)*

The Accents on

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VOGUE'S SPOTLIGHT

(Continued from page 180)

to be a French naval officer; on the other side is the studio of his wife, the painter, Kay Sage. His half looks like a laboratory, antiseptic, as bleak as that of Mondrian. His easel stands near the centre of the room and beside it a small table-cabinet on rollers, devised as a kind of painter's trailer, by Tanguy. The studio, the painter, the paintings, all look lonely, the man and the canvasses gentle.

Maggie Teyte

Maggie Teyte has become in her lifetime rather a legend. Thirty years ago she was famed for her voice, and her legs; now she is famed for her singing of modern French songs. Through three albums of records—"Songs of Debussy," "Famous French Songs," and "French Art Songs," she has gained in the last nine years a whole new, young group of admirers, many of whom, unfortunately, think she is dead. Now Maggie Teyte is in this country, has been heard on the radio and is giving next month two concerts to benefit the orphans of French war prisoners.

Her power lies in the miniature perfection of her technique, the clarity of her French style, the warmth of those Debussy songs, that have a far-off haunting quality. There is none of the lavish *schmalz*, or the overflowing robustness of the great German singing. It is contained, formed, precise, infused with gentleness. Not a drop slips off. Maggie Teyte made her operatic début in "Don Giovanni," with Reynaldo Hahn conducting, in 1906. Later she studied with three French composers. Debussy, who took her for his only pupil, Reynaldo Hahn who is famous to musicians for his music, to writers for his friendship with Marcel Proust who put him in *In Remembrance of Things Past;* and with Fauré. (She had one afternoon's study with Puccini for "Madame Butterfly.")

Maggie Teyte is a small, quick, witty Englishwoman, with strawberry blonde hair and eyebrows that she uses the way the French do their hands. She talks with them. She raises them high and says, "Claude Debussy was a *very* wicked man," and her eyebrows are the key to the knowledge that it was enchanting wickedness, and then she laughs with a low, crumpled laugh that is not at all soprano. Although her pastel quality, her paleness, her accent are thoroughly English, her crystal chandelier sparkle is pure French.

Richard Dyer-Bennet

Richard Dyer-Bennet has a clear, but not extraordinary, tenor and he sings to a Spanish guitar. What he does, however, that *is* extraordinary, is that he sings beautiful old ballads as though the experiences were his own. He mourns for lost loves, poisons; dies, hauls on ropes, and begets bastards as though it had happened to him. In his repertory of some six hundred songs, he chooses for each concert a lovely coterie that often includes, "The Kerry Recruit," "The Song of the Battle of Agincourt," "Black Is the Colour of My *(Continued on page 192)*

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THE BARMECIDES OF SANTO TOMAS

Prison and Recipes

As told by Della Grimm to Leslie Swabacker

It all began with two old hunger-drenched women exchanging recipes. A third overheard the conversation and contributed the components of a fondly remembered delicacy. The pretense that some day it would be possible actually to prepare these mouth-watering morsels seemed a good way to defy fate. So all three sought pencils and scraps of paper on which to scribble the ingredients and method of preparation. The lender of the writing materials added his own favourite food formula.

From that moment the idea swept the Philippine prison camp of Santo Tomas like a rumor of impending liberation. Everyone from former high-powered executives, hard-boiled mining engineers and caustic old mariners, to teen-aged children began collecting and even inventing recipes.

In retrospect it seems so pathetic and so futile. Moreover you would think that incessant discussion of food would have intensified the stark, staring hunger in which we were engulfed at that period of our imprisonment. Yet it actually sublimated our pangs. We weren't entirely sane, of course. So it seemed quite normal to live in a world where gnawing hunger fed upon imaginary dishes concocted from our stacks of recipes. In fact, we ate our words.

Hunger plays strange tricks upon the mind and my chief remembrance of my internment at Santo Tomas is that of hunger. Three years of steadily increasing hunger, progressing from mere discomfort to actual physical torture. Hunger which towards the end of our imprisonment caused dozens to die of malnutrition, jammed the already overcrowded camp hospital with cases of beri beri and other dietary diseases while the rest of us lived in a state of semi-stupor.

Occasionally, I would pass our captors' kitchen in the Camp and see the cooks picking feathers from chickens or ducks; cutting up whole sides of beef or cleaning beautiful vegetables, their arms wastefully whitened to the elbow by soft, fleecy flour. Occasionally I passed that way, but as seldom as possible. The sight was unbearable and inevitably induced a body-racking nausea which lasted for hours.

The Filipinos were truly anxious to repay past favors and show appreciation for the decent treatment America had given them above all other native races. They gave us food, cots, mattresses, clothing, but above all food.

Our food problem in Santo Tomas was sharply divided into three phases. In the first we subsisted solely on what the Japanese unofficially permitted the Filipinos daily to throw over the wall surrounding the camp. While, natu- *(Continued on page 183)*

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THE BARMECIDES OF SANTO TOMAS

(Continued from page 182)

rally, this did not amount to a great deal, I firmly believe that without it not one of the internees would have survived.

This first phase lasted seven months. Then, in August 1942, our captors with a great display of pretended generosity gave us a daily living allotment of 40 cents per inmate. However, they deducted in advance the cost of the water, electricity, and gas used in the camp; the telephones in the offices; the scanty supply of medicines they allowed us to receive; brooms; disinfectants and all the other sundries they could possibly budget. This left only 18 cents as the amount for food. And such a sum did not go far as food prices in Manila had soared since our imprisonment and were still rising.

Magnanimously the money was turned over in a lump sum and we were allowed to budget it as we wished. So we appointed a "Camp Buyer" who daily left the Camp to do the marketing, accompanied of course by guards. As he was only permitted to be gone a few hours, his was a Herculean task. No large general markets ever existed in Manila. So it was necessary for him to trot from one small stall to the next, buying a little here and a little less there. Then all his purchases, principally vegetables and bananas, had to be hurriedly transported to Camp in carts drawn by obstinate carabao before the expiration of the time limit.

Upon arrival at the Camp the foodstuffs were turned over to the women's vegetable cleaning detail to be washed and prepared for the pots. Then they were carried to the kitchen, a former classroom in which several decrepit gas stoves had been installed.

In addition to our monetary allowance the Japs also issued us rice—provided the store-keepers were not too drunk to dole it out. This rice was undoubtedly the oldest and of the poorest quality in the Islands. We discovered it was the sweepings of the warehouse floors and so not only dirty but filled with pebbles, twigs and other foreign matter as well as crawling with worms and maggots. Naturally all this had to be removed before the grain was fit for consumption even by starving prisoners.

In February 1944 the last and worst chapter began. The Imperial Japanese Army took over the full administration of the Camp. Immediately new and ultra-stringent regulations were put into effect, among them an edict by the C.O. that our food would henceforth be supplied on the same basis as their own troops. He made a great to-do about the so-many grams of rice, fish, vegetables and meat we would receive daily, but like all Japanese promises this was not worth the hissing necessary for its promulgation and of course *(Continued on page 184)*

THE BARMECIDES OF SANTO TOMAS

(Continued from page 183)

was never translated into actual food. It was during this third period, when we lived in semi-starvation, that the recipe craze was born and flourished.

When we were dictating a recipe every step of the process was taken slowly and reverently with a gourmet's gusto. Each onion was carefully selected, peeled and then sliced or minced with loving care. So with each of the other ingredients until the dish was cooked at the exact necessary oven temperature and ready for serving on the preheated plates. Then, with a sigh, we would relax and wistfully survey our phantom handiwork.

At first the recipes were simple and ordinary—lamb stew, fried tomatoes, potato salad. Then, since among us were men and women who had dined in every part of the world and coaxed pet recipes from famous chefs, we began accumulating many which were worthy to be in the files of any *cordon bleu.*

During our stay in Hong Kong, we had had Ah Chuen for a cook. This was my prize contribution to the Camp's collectors:

Sweet & Pungent Spareribs or Tien Shuen Pi Qual

2 lbs. spareribs
1 cupful soy sauce
2 tablespoonfuls cornstarch
1 cupful wine vinegar
½ cupful water
1 minced green pepper
1 teaspoonful minced red pepper
2 slices pineapple, shredded
1 cupful sugar
1 teaspoonful salt
3 tablespoonfuls cornstarch
½ teaspoonful Mei Jing or Gourmet powder

Chop spareribs into 1-inch pieces. Boil 4 min. and drain. Dip pieces into soy sauce mixed with cornstarch. Place on platter and cover with sauce. SAUCE: Bring vinegar and water to a boil. Add other ingredients (except cornstarch) and boil for 1 min. Stiffen with cornstarch dissolved in water. Pour over spareribs. If possible sprinkle with Mei Jing powder. (NOTE: This can be purchased in America under the name of Gourmet powder and adds a touch of *je ne sais quoi* to the dish.)

I was copying this one day just before roll call in order to trade it with Jumbo Edwards. In my anxiety to make no mistakes I was oblivious to everything, when a sudden nudge caused me to look up. There, glaring down at me was the hated Lieut. Abike, disciplinarian of the Camp. He snatched the paper from my hand, studied it with glaring incomprehension, then snarled a demand as to its contents. He, at first, refused to accept my truthful explanation, very obviously believing it was code and therefore something frightfully anti-Japanese. I finally managed to convince him to the contrary and he stalked off after giving me a verbal lashing. I breathed a sigh of relief, for many internees had been beaten for slighter offenses against the Imperial Japanese Army.

"Jumbo" had lived many years in India. If you like curry at all, you will smack your lips when you try this recipe which he gave me in exchange for spareribs:

Chicken Curry Madras

2 tablespoonfuls fat
6 large onions
3 tablespoonfuls curry powder
2 med. sized chickens (uncooked)

(Continued on page 185)

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THE BARMECIDES OF SANTO TOMAS

(Continued from page 184)

6 garlic cloves
2 cupfuls good stock
1 banana, diced
2 apples, chopped
1 tablespoonful chutney
1 cupful coconut milk
4 hot chili peppers

Slice onions thin. Fry in fat until dark brown but do not burn. Add curry powder and simmer 5 min. Add coconut milk, stock, apples, banana and chutney. Cut meat from chickens and fry lightly. Add to stewpan and stew slowly for 2 hrs. Serve. Best results are obtained if curry is made a day in advance and then reheated. TO MAKE COCONUT MILK: Finely grate the meat of a coconut from which the brown skin has been removed. Place in bowl of hot water for 10 min. Squeeze meat in a fruit extractor and repeat process until you have necessary amount of rich, creamy milk.

Soon after the Japanese army—pardon me, the *Imperial* Japanese Army took over, we became too weak to continue cleaning the rice. Meanwhile we had built a refectory. One of our best friends, Dick Flanagan, preferred to eat in it because he said it was so dark he couldn't see what his bowl contained. Dick had lived in Russia for many years and fondly remembered the exact ingredients of many of the dishes he had enjoyed in that country. One of his pets was:

Bitochky-Smetana

1½ lbs. ground veal
1¼ cupfuls sour cream
4 boiled potatoes, diced
¼ cupful fat
2 onions, grated
1 beaten egg
½ teaspoonful salt
¼ teaspoonful pepper

Mix all ingredients except sour cream. Shape mixture into balls and fry in deep fat until brown. Add ¾ cup sour cream and simmer for 15 min. Before serving add remaining sour cream and bring to boil. Serve with fried cabbage and tomatoes.

One afternoon when the Americans had already landed on Luzon, although we had no idea that release was near and felt that we would go on eating wormy gruel until we died of malnutrition, I told Ed that if we had a whole quarter pound of clean rice as well as a few other things, I'd make him Galuptzin according to the recipe Helen Flanagan, Dick's wife, had given me that morning.

Galuptzin

(Russian Stuffed Cabbage)

1 lb. ground beef
½ lb. rice, boiled
1 medium cabbage
4 large tomatoes
1 large onion, chopped
1 cupful sour cream
2 cupfuls stock
2 tablespoonfuls flour
½ teaspoonful salt
¼ teaspoonful pepper
1 bud garlic, minced

Mix ground meat with cooked rice and seasonings. Boil whole cabbage 5 min. in salted water. Drain and carefully remove large outer undamaged leaves. Chop cabbage heart and add to meat mixture. Season leaves with salt and pepper and place some of meat mixture in each leaf as filling. Roll each leaf separately and fasten with a toothpick. Fry quickly in hot fat, drain and place in greased casserole. Sauté onion and garlic in remaining fat. Add chopped tomatoes, seasoning and flour mixed into paste with part of stock. Pour over cabbage rolls. Bake about 1 hr. in 350° oven. About 20 min. before removing from oven add sour cream.

General Eisenhower indirectly entered our recipe competition. As you know, he had been stationed in Manila in 1939 when he was only a Lieutenant Colonel. *(Continued on page 186)*

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THE BARMECIDES OF SANTO TOMAS

(Continued from page 185)

"Ike," as everyone called him fondly, had been fond of exotic food. One of the internees who had often shared his table in the hotel dining room declared that his favourite was:

Pork & Chicken Apples

1 large onion, chopped
1 green pepper, chopped
3 stalks celery, chopped
½ can mushrooms
1 cupful shredded chicken
1 cupful shredded pork
salt and pepper
6 large apples

Sauté onion, pepper, celery, add mushrooms. Add chicken, pork and seasoning and enough water to moisten. Let simmer 5 min. Wash, pare and core apples and stuff with mixture. Place in greased casserole and bake in 350° until apples are almost tender. Then add the following sauce:

1 cupful vinegar
½ cupful water
1 cupful sugar
½ can mushrooms
1 green pepper, shredded
1 teaspoonful salt
2 sliced pineapples, shredded
3 tablespoonfuls cornstarch

Bring vinegar and water to boil. Add other ingredients (except cornstarch) and boil for 1 min. Thicken with cornstarch which has been made into a paste.

From the very first there was a paper shortage in the Camp. Here is a recipe which deserves to be printed in gold on vellum and is instead written on the lining torn from a suitcase:

Out of the World Baked Beans

½ cupful navy beans
1 can crushed pineapple
1 large onion, minced
½ cupful brown sugar
4 slices bacon

Soak and then parboil beans. Put alternate layers of beans and pineapple in casserole. Pour pineapple juice mixed with sugar over all and top with bacon slices. Bake in 350° oven until well browned.

When a fellow internee discovered a forgotten can of Ovaltine in his suitcase, he offered it for sale, at $50.00. Instantly he was overwhelmed with would-be purchasers. However, I offered that amount plus any recipe in my file. I got the can and the seller got the $50.00 and the way to make:

Pancil Manila

1 cupful shrimp, diced
1 cupful pork, diced
½ cupful ham, diced
¼ cupful dried mushrooms
1 tablespoonful celery, minced
1 large onion, minced
½ cupful canned water chestnuts
½ cupful fat or oil
1 cupful canned bamboo shoots
1 tablespoonful cornstarch
4½ tablespoonfuls soy sauce
1 lb. Chinese noodles
2 tablespoonfuls chopped green onions (for garnish)

Soak mushrooms overnight. Fry shrimp, pork, ham, onions, celery, chestnuts and bamboo shoots, until sautéd. Chop mushrooms and add. Fry until all are well browned. Add cornstarch thickened with water, also soy sauce. Simmer over low flames for several minutes. Let noodles soak ½ min. in water, drain, add to cooked mixture and cook until noodles are tender (7 to 9 min.). Serve at once garnished with green onions.

Towards the end there were so

(Continued on page 187)

THE BARMECIDES OF SANTO TOMAS

(Continued from page 186)

many deaths from malnutrition that Dr. Stevenson was called into the Commandant's office and ordered savagely to change them to "heart disease", "pneumonia" or anything else he chose. When he staunchly and firmly refused, he was beaten on the face and head by the guards' belts with their metal buckles, then dragged bleeding and half senseless to the Camp prison under sentence of death for insubordination. The day before he was to be shot, the liberating troops arrived and his heroic life was saved.

Like the rest of the overworked physicians and nurses in the camp, he ate whatever he could get. However, he too had a pet recipe. Here it is, written on a prescription blank:

Spiced Lamb Shanks

4 lamb shanks
½ cupful flour
½ teaspoonful salt
¼ teaspoonful pepper
¼ teaspoonful mace
¼ teaspoonful thyme

Cut shanks in 1" pieces, roll in flour mixed with seasonings. Place in baking dish and cook in small amount of water. Twenty minutes before serving pour the following sauce over the shanks:

Spiced Fruit Sauce

Boil 1½ cupfuls dried prunes
and 1½ cupfuls dried apricots
in 2 cupfuls water
Until soft.
Add 1 teaspoonful cinnamon
½ teaspoonful cloves
½ teaspoonful allspice
4 tablespoonfuls brown sugar
2 tablespoonfuls vinegar
Simmer for 20 minutes, then pour over shanks.

Until he heard of the American Army landing on Luzon the greatest shock our Japanese C.O. ever received was when one day he made the startling discovery that several of the female internees were pregnant. He lined them up, lectured them lengthily and with the utmost severity, finishing his harangue with the statement that they had insulted the "Imperial Japanese Army". We spent hours trying to figure out just wherein lay the insult, but we never succeeded. Since women in that condition have ardent food fancies, one confided to me that she was yearning for a dish she had often eaten in Persia where her husband had been connected with an oil company. She said her native cook concocted it thus:

Persian Chicken

Boil a disjointed, fat chicken in twice its weight of water. When nearly tender add salt to taste. When liquid is reduced to half, add chopped dates, figs, cherries, pecans, walnuts and pistachios. Then—*and this is the trick*—take a red-hot iron rod and stir mixture until it darkens. Serve on mounds of boiled rice.

I should conclude this article with one last recipe: that for the mush which we were fed the night of our liberation. I tried my hardest to add it to my collection, begging each of the G.I. cooks to tell me its ingredients. However, each said: "Aw gee, Lady, it was just mush." Perhaps it was, but it was clean and plentiful and seasoned with freedom and spiced with hope. I know that never again will I eat anything so divine.

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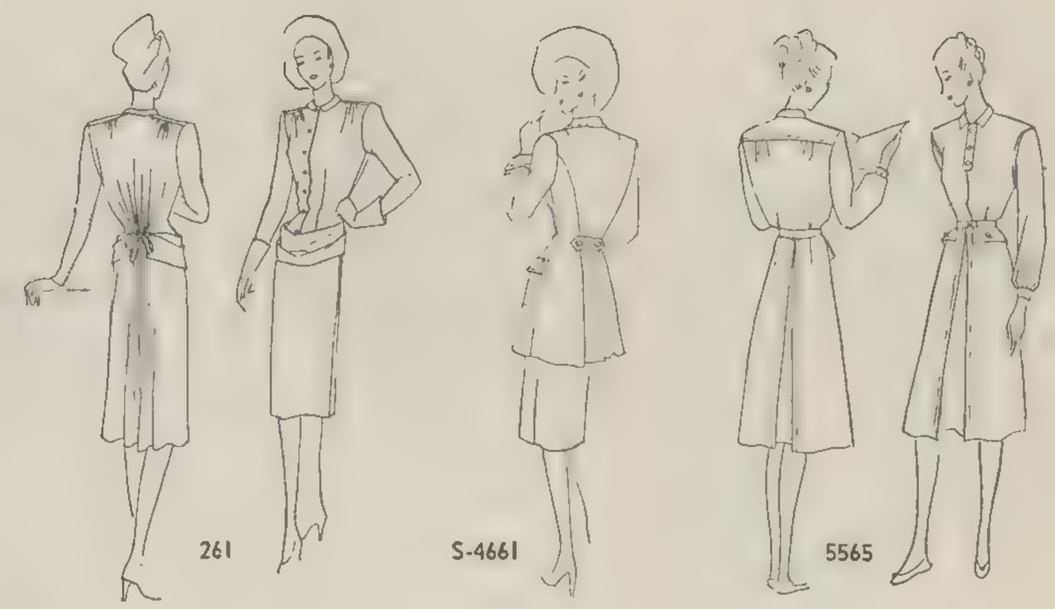

HERE are some further views of the Vogue Designs for Dressmaking sketched and photographed on the preceding pages; morning-into-evening designs to make (or have made) to your measure.
No. 261. The dress on Vogue's cover. Sizes 12 to 18 (30 to 36).
No. S-4661. Belted coat-suit, on page 145. Sizes 12 to 20 (30 to 38).
No. 5565. The buttoned-up dress, page 146. Sizes 12 to 20 (30 to 38).
No. S-4668. Full-sleeve dress, p. 147. Sizes 12 to 20 (30 to 38) & 40.
No. 5554. The dress on page 147. Sizes 12 to 20 (30 to 38), 40 and 42.
No. 3048. (Junior Vogue Design). Young suit, page 148. Sizes 9 to 15.
No. 3047. (Junior Vogue Design). Young dress, page 149. Sizes 9 to 15.
No. 5557. Little morning suit, page 150. Sizes 12 to 18 (30 to 36).
No. 265. Flared, fitted coat, on page 150. Sizes 12 to 20 (30 to 38).
No. 267. Surplice-draped dress, page 151. Sizes 12 to 18 (30 to 36).
No. S-4658. Long evening dress, page 151. Sizes 12 to 20 (30 to 38).

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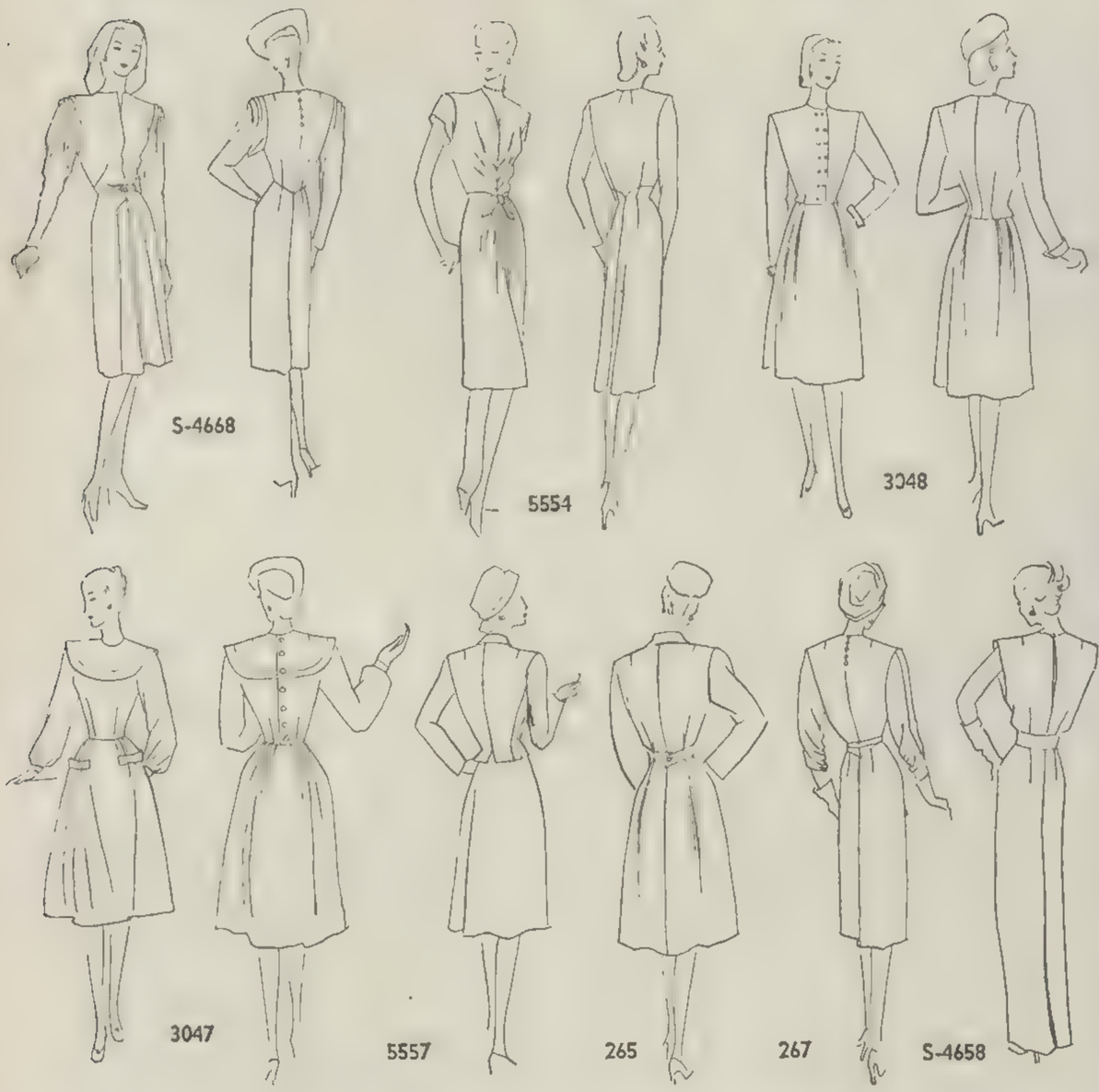

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SHELL GAME IN THE PACIFIC

Bombing is their business—for pleasure, they pick up sea shells . . . By Mary Jean Kempner

LIKE small boys, brown and tired after a day's outing, the two flyers, wearing shoulder patches of the Twentieth Air Force, stood at the roadside waiting to cadge a ride. They couldn't have been over twenty-two and this was their day off, the day they weren't bombing the Empire. They stood there, a B-29 co-pilot and his bombardier, each swinging a small khaki bag, which on closer inspection turned out to be a sock filled with some sort of treasure. The co-pilot and the bombardier had spent the day doing about the only thing there is to do on a day off in the Pacific. They had been looking for sea shells. It's this pastime of frustration that lines the beaches with men, sets them to floating face downward in the tepid Pacific, searching for specimens.

At about the same time yesterday, the co-pilot and the bombardier with their airplane commander and eight crew members had been a small cog in the machine of five hundred B-29's striking Osaka, second largest city in the Empire. Tomorrow the destination would be Kobe. With methodical precision, day after day, the strikes strung a smouldering necklace—choking, burning, throttling the throat of the enemy, Japan. Day after day, until a guy gets hit or rolls up those thirty missions to complete his combat tour—day after day, the thirty-two-hundred-mile run. Drop those incendiaries where they'll count most. Watch the smoke boiling up 25,000 feet. Feel the thermal heat reach up and push the plane around as if it were a leaf instead of sixty-seven tons of flying power. Remember the briefing. The map. The intelligence officer. "In this industrial area of Osaka the population density is approximately 81,000 people per square mile. That is the target for today." Remember the Japanese radio serving up notice of things to come for the homeland: "When you hear the raiders, prepare your mental attitude. Get out your tea cups." One hundred square miles have been burned out of the heart of Japan's major cities. Yesterday at Osaka another seven square miles have been added to the toll. Seven times eighty-one thousand people. It's all very impersonal, distant, detached. It has to be. Get in to the target and get out.

I asked my jeep driver to stop so that we could pick up the men standing on the roadside waiting to cadge a ride. Like small boys, brown and tired after a day's outing, the co-pilot and the bombardier climbed in. Like small boys they held out their treasure for me to see. "We found some wonderful shells today, never have seen any like them. Have *(Continued on page 191)*

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HILL AND DALE SHOES

SHELL GAME IN THE PACIFIC

(Continued from page 190)

you?" They dug into the sock and pulled out two egg-sized conch shells, the glistening white surface spotted brown like a leopard skin. I reached out and took one, casually turned it over. I'm not interested in shells. I haven't been in the Pacific long enough, perhaps.

"How do you get the little creature out?" I was trying to make conversation. Obviously I didn't care how the tenant of the conch had been evicted. But the two men looked uneasy, embarrassed by the offhand question. I noticed that their eyes were very young and blue and that they were also very shiny, the way eyes get from being under salt-water all afternoon. Something was wrong. I looked from one young face to the other, searching for an answer. Finally the co-pilot spoke up. The words came out the hard way, slowly, painfully, with regret and a little shame.

"Well, the usual way...the usual way is to bury them. Then...well, then the ants do the job." There was something very personal, even degrading to these young flyers about condemning this small bit of sea-life to the ants. They didn't like telling a woman about it. Quickly the co-pilot changed the subject. "You see the damnedest things under water. You couldn't even dream of some of them. Today we saw something that looked just like a rose. It was pink, all wound round like a rose and it stood swaying on its stem. You could almost smell it."

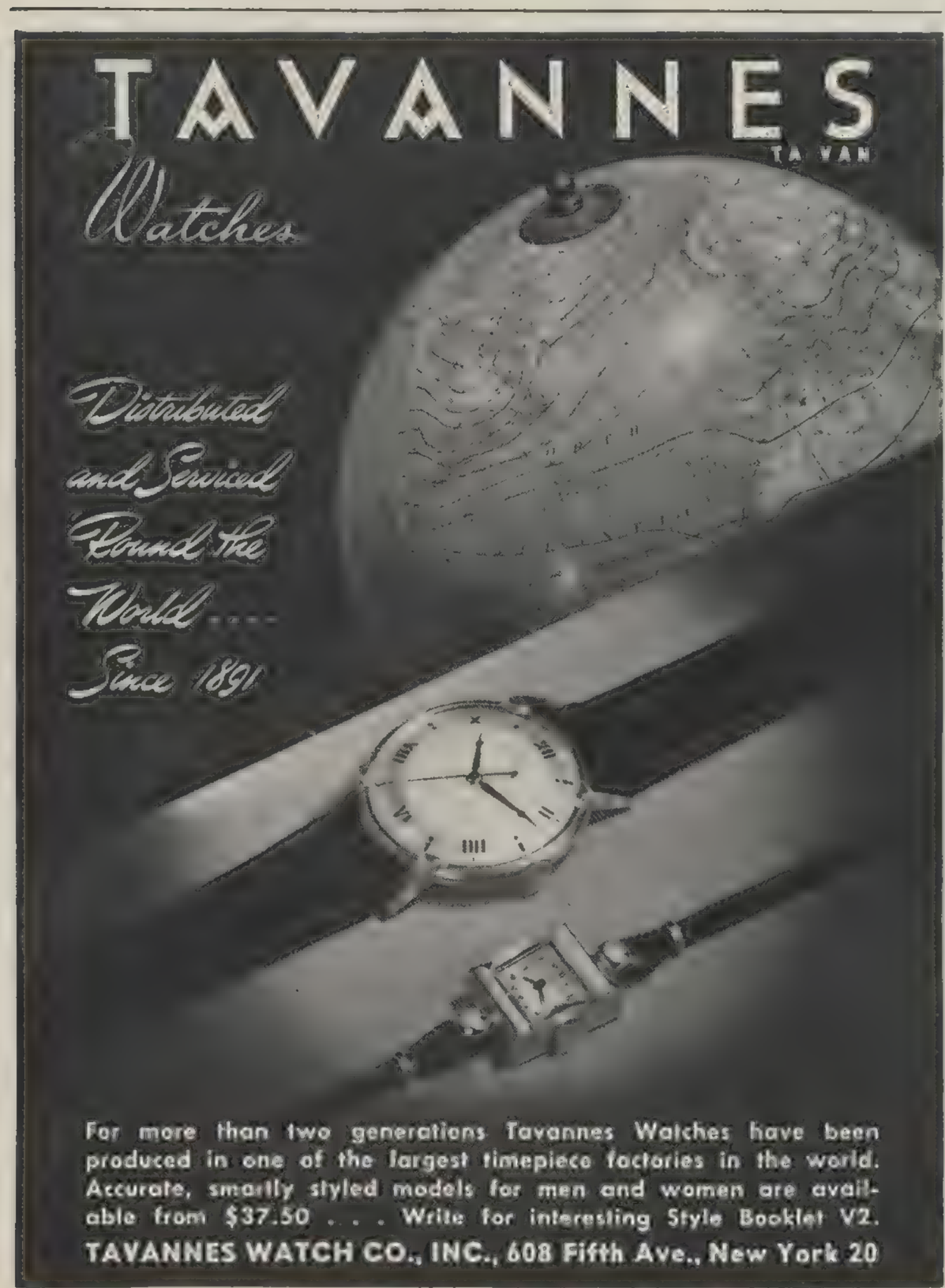
"Why didn't you pick it?" I asked.

"Oh, you couldn't do that. If you took it out of water it would fade." The flower was very personal too.

The jeep slowed up and, like little boys, brown and tired from a day's outing, the co-pilot and the bombardier climbed out.

"So long, thanks for the ride. We're going to sack up mighty fast. Kobe is going to be an early morning run."

In population density per-square-mile, the intelligence sheet states that "Kobe is close to the top of the list of Japan's cities." Human compassion can encompass a fading flower or a conch devoured by ants. But the rain of unextinguishable fire falling twenty thousand feet on something called "population density"... that's impersonal, distant, detached.



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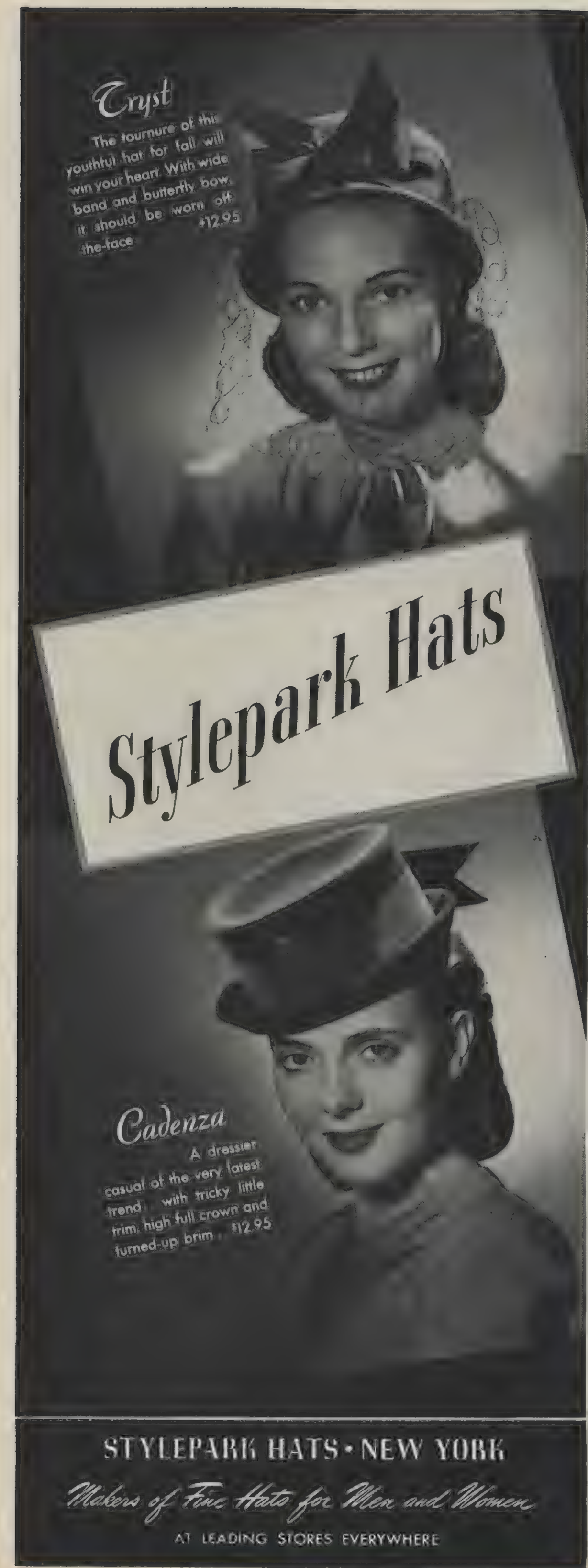

VOGUE'S SPOTLIGHT

(Continued from page 181)

True Love's Hair," "Lord Randall," and "How Hell Busted Loose up at Blue Mountain Lake."

Tall, blond, with a short nose, humped like a beak in his country-English face, Dyer-Bennet's skill lies in his story-telling. When he was about twenty, he left California to study with the great Swedish minstrel, Sven Scholander, in Sweden. Later, with an American bicycle and a Swedish lute, he toured Wales and the English Midlands, singing for miners and farmers and factory workers, learning his trade. The difference mainly between Dyer-Bennet, who is nervous and sensitive and reserved, and Burl Ives, who is large and fat and jolly, is that Ives with probably the better voice just opens his mouth for songs to tumble out. Dyer-Bennet makes a story to music. Neither is content to be a folk-singer; they are minstrels who have no truck with artiness.

Susan Reed

Susan Reed is a beginner, an eighteen-year-old child who sings the same kind of songs as Dyer-Bennet and Burl Ives, with a natural young quality. She had her first job last summer singing her folk songs at Café Society Downtown, where she appeared like a polite, happy, assured girl who made no effort to sell her efforts. Someone would put out a stool, and then Suzie Reed, with her red-gold hair down her back, in a country dirndl dress, would sit on it, tune her Irish harp or her zither, and say straightforwardly, "I'm going to sing 'Molly Malone.'" She would then sing, in a rather low voice, with feeling, and everyone loved it. She sings as though it were a parlour accomplishment for the amusement of her friends. There is almost no history to Susan Reed, who is the daughter of Daniel Reed, a stage director, and Isadora Bennett. She went to progressive schools, and then during the war began singing in hospitals. (The men loved "Black Is the Colour of My True Love's Hair.")

Dorothy McGuire

Dorothy McGuire is a young movie star with absolutely no false glamour. She has charm and credibility, and acts. Now she is making "Some Must Watch," an adaptation of an English horror novel; her part is that of a psychiatric mute, necessitating her saying only eight words in all. So far she has been in only three films: "Claudia," "A Tree Grows in Brooklyn," and "The Enchanted Cottage." In the first she played a young, pleasant wife, in the second a bitter, pinching mother, and in the third a slavey; no type-casting. Just before starting her new picture, she made a short U.S.O. tour to Europe. Her husband, John Swope, who photographed in Hollywood, was one of the founders of Thunderbolt Field in Arizona, where he helped train, first, Chinese fliers, and then American fliers. His were the photographs used in the John Steinbeck book *Bombs Away*. (Now Swope is a Lieutenant (j.g.), with the Fleet Still Picture Office, CINCPAC.) *(Continued on page 193)*

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TO UNDERSTAND JAPAN

(Continued from page 140)

with school children. I know no better way to teach democracy to the Japanese than to teach the history of the American Revolution in their grade schools.

The rise of current Japanese militarism was an outgrowth of national defense. The military men long boasted that due to their strength Japan maintained her independence. This militarism can be reduced and finally abolished when Japan is convinced that her homeland will be left alone, free from foreign infringement and aggression. In my opinion, Japan should be allowed some amount of trade with the rest of the world. America opened Japan to the world, and Japan turned in the wrong direction. I hope that this time American guidance will help Japan along the right road to national and international unity.

ARE *there any underground or anti-war movements in Japan?*

I have not visited Japan since prior to the Manchurian affair, but I do know: there was very strong sentiment against the Japanese-Chinese War among certain highly educated people. But whether such sentiments were only their own personal views, or representative of the views of some secret organization, I do not know.

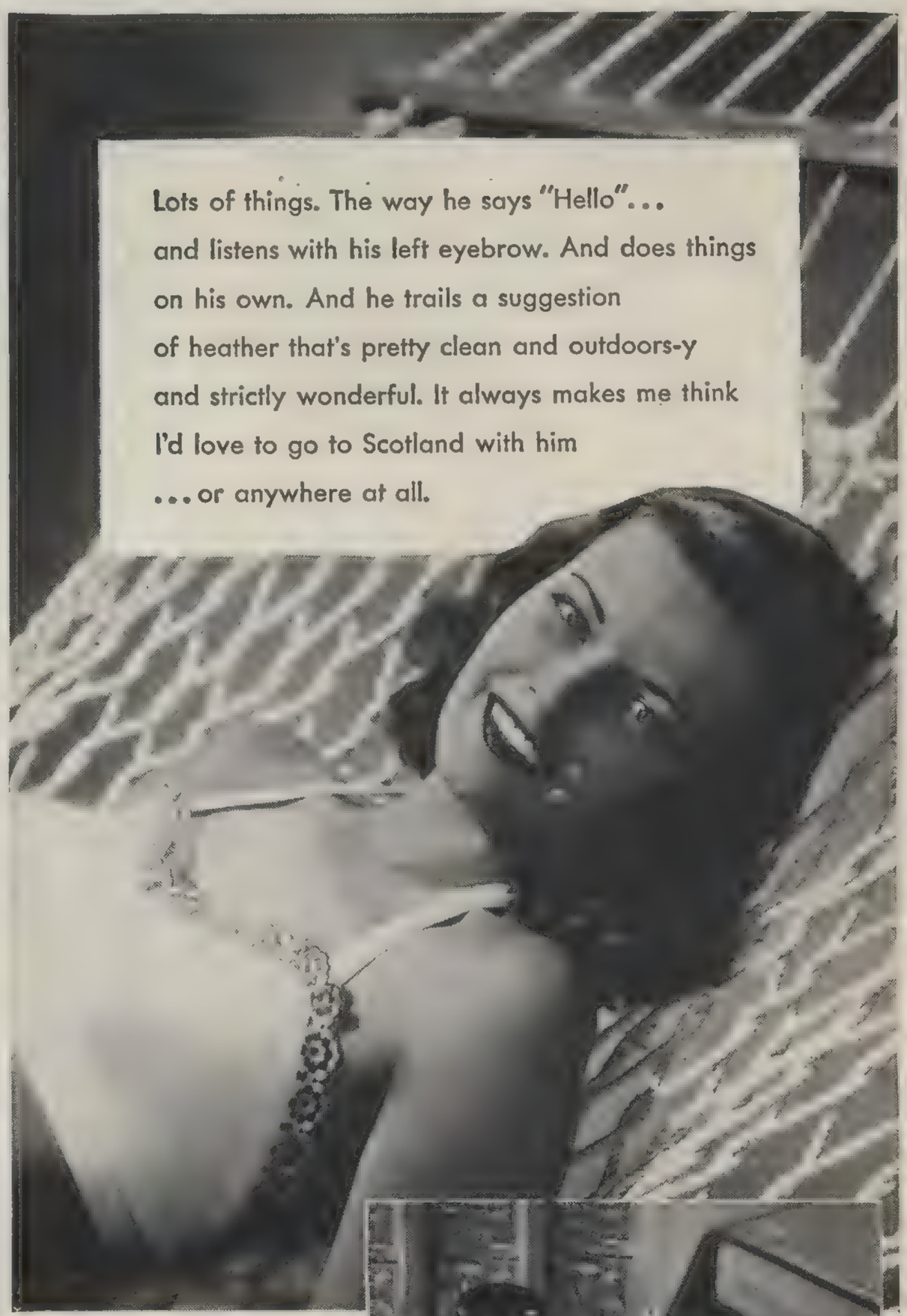
Off and on, however, there have been very strong underground movements against the government. Some of these oppositions were branded as Anarchist or Extreme Socialist, but the movements are known to have spread even among university professors. One often reads of the arrest of persons who were anti-government.

VOGUE'S SPOTLIGHT

Robin Maugham

Robin Maugham is the founder and editor of the new magazine *Convoy*, which has for its purpose the bridging of the gulf between civilians and veterans. (The plans call for three editions—English, French and American.) *Convoy* actually is the bridge in Maugham's own life. The nephew of Somerset Maugham, Robin Maugham is twenty-nine, was educated at Eton and then at Trinity, Cambridge; is a barrister. When war broke out he became Trooper Maugham in the Inns of Court Regiment. In 1940 he was commissioned in the Fourth County of London Infantry, with whom he fought in the Western Desert where he was wounded. Invalided home to England, he bought every magazine on sale there. He felt they were written either with the bias and cliché of the left wing, or with the bias and cliché of the right wing. On the theory that a magazine which would mean going forward together for civilians and veterans would be valuable, he began *Convoy*. Maugham is a dark squirrel of a man, very alert, very clear. He is not afraid to talk idealism, to say that "if we believe in freedom then we must believe in democracy as strongly as our enemies believed in fascism."

. . Know what I like about Joe?



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MY CHINESE PERMANENT

By Marjorie Cast

[EDITOR'S NOTE: *For the past two years, Marjorie Cast has been serving as a club director with the Red Cross in India and China. Her life there has been varied and interesting—from flying the Hump last September to getting a permanent wave, the Chinese way.*]

I HAD my Chinese permanent two days before the Chinese New Year, so even at seven-thirty in the morning I found there were plenty of Chinese women ahead of me.

I crawled into a rickshaw very early that day and went for about three blocks when a jeep stopped and the G.I. asked where I was going, so I climbed out, paid the coolie and crawled into the jeep.

We located the beauty salon just off the flower circle which was in full bloom, lotus blossoms, cherry blossoms, and other flowering shrubs. I bade farewell to my G.I. driver and asked him to wish me luck.

I walked into the front room, which was full of Chinese men getting haircuts. Ceremoniously I was ushered into the back room where a row of Chinese women were sitting in barber chairs similar to ours. They all had thick long black hair of a glossy-coarse texture. I looked in the mirror at my medium fine, brown head of hair and shuddered.

They sat me in a chair and started pouring icy cold liquid soap on my head. It was a very chilly morning. For fifteen minutes I sat while the first Chinese lathered and re-lathered my hair. Then he beckoned for me to follow him out into the front room. I was sat on a stool and told to stick my face down over an enamel wash-bowl (all in sign language).

Then he plugged my ears with cotton wool and took the hose and let me have it. Hair rinsed, he beckoned me back to my original seat and we proceeded to experiment with drying the freshly washed head. We tried three different small hair driers. The first one spit flames, the second created a faint cool breeze, the third—ah, this was it—the third worked with a warm breeze minus sparks.

After drying me out, another Chinese appeared and pointed to a rickety staircase. I climbed three flights of stairs and I was in the permanent wave room. In this room was a line of women seated, each in one of the various stages of a permanent wave. In one corner was the "last step." Suspended from a bamboo pole (placed cater-corner by a piece of string) was "the machine." Since I was the only European in the room and the only one to speak English, I felt out of place, but I sat down in a chair to "sweat out the line." In one corner was a small clay pot containing red charcoal which gave out about as much heat as a lighted can- *(Continued on page 195)*

MY CHINESE PERMANENT

(Continued from page 194)

dle. I shivered. One man was drinking tea while pulling off curlers from some lady's head. He held an individual teapot and drank straight out of the spout, making lovely gurgling sounds.

Another man came in and passed out what looked like newspapers covered with Chinese characters. He feigned at handing me one, too, and the whole room was convulsed. A few minutes later he came back with a copy of *Life*, the issue on "The Hump." Then everybody was happy.

By this time I had moved three seats down in the game of Musical Chairs. The first man began clamping hunks of hair. The next one cut the ends. The third applied the wave solution (plain unadulterated ammonia, I think) and began rolling it up. He was an unusual Chinese—he did two "steps" at once. Each "step" meant moving into a new chair and nearer and nearer the "execution block," which hung precariously, as previously described, by a bit of string suspended from a bamboo pole.

I borrowed one lady's watch so that I could show them that I needed less heat than the other coarser-haired natives.

The man who sucked tea through the spout of the teapot was also the executioner. He clamped the curlers on my head and I sat in the "hot-seat." My head began to feel warm in spots so I dived into my coat pockets for pieces of Kleenex to keep from being burned. It worked. It took three rounds of ammunition (curlers) before I was done. Then I went to another room still on the top floor where they undid me and rinsed my head with a hot wet towel dipped in a basin of warm water.

They tried to comb it but it wouldn't comb, so I tried it, with slightly more success. No such thing as a wave set. When you come out from under the machine and are unwrapped, your permanent is finished.

I handed the last man two thousand dollars (Chinese National currency—rate 500 to 1 U. S. Dollar), tied up my head in my Swiss scarf (vintage 1937) and climbed down and went away. Naturally I had gone through plenty of anxiety wondering if I'd get burned hair, but it turned out remarkably well.

For several weeks I looked quite smart. At the present writing my hair is almost straight again as nature intended it to be. But I'll not go against nature soon again. I don't think I have sufficient courage to face the man who runs the guillotine.

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JAPANESE SURRENDER PLANE IN CHINA

(Continued from page 141)

a bare room which was General Ho's headquarters. Protocol required that General Ho be absent from the meeting, that his Chief of Staff discuss matters with Okamura's Chief of Staff. Behind the American and Chinese delegations hung a picture of Sun Yat-sen; along the white-topped table sat an American General with his Nisei interpreter, the Chinese Chief of Staff with other officers and an interpreter; the Japs would sit facing them. All conversations were to be translated into all three languages; no one would speak when the Japs entered nor would anyone change positions. The tension grew as the envoy delegation was spotted down the path. They entered and as he did so, Imai insolently glanced over the gathering, bowed stiffly to the Allied group and, at a wave of Chief of Staff Lieutenant General Hsiao Yi-shu's hand, took a seat, followed by the rest of his party. The silence was both oppressive and impressive. The fold of Imai's neck bulged over his collar, his Colonel mopped his brow; General Hsiao introduced himself and the other officers at the table with him. Photographers, like a combination of locusts and jackals, fell upon the Japanese and Allied officers. General Imai turned to one side, and then, ponderously, the meeting came to order. The cast was perfect, like a Hitchcock film.

Brigadier General Haydon L. Boatner, the American officer present, wearing heavy battle dress, looked and talked as tough as Sergeant Quirt. General Hsiao in a pale beige uniform, impeccable and tight-fitting, was soft-spoken, with a sardonic backhand drive to each inflection; looked properly inscrutable, his face immobile. The Japanese wore sashes and played their parts to perfection, even to the gloves which they never removed. It was history in the making, with outer tinges that had a faint aura of a Gilbert and Sullivan operetta. The preliminary negotiations for the surrender of the Japanese Armies in China, the oldest war theatre of World War II, were under way.

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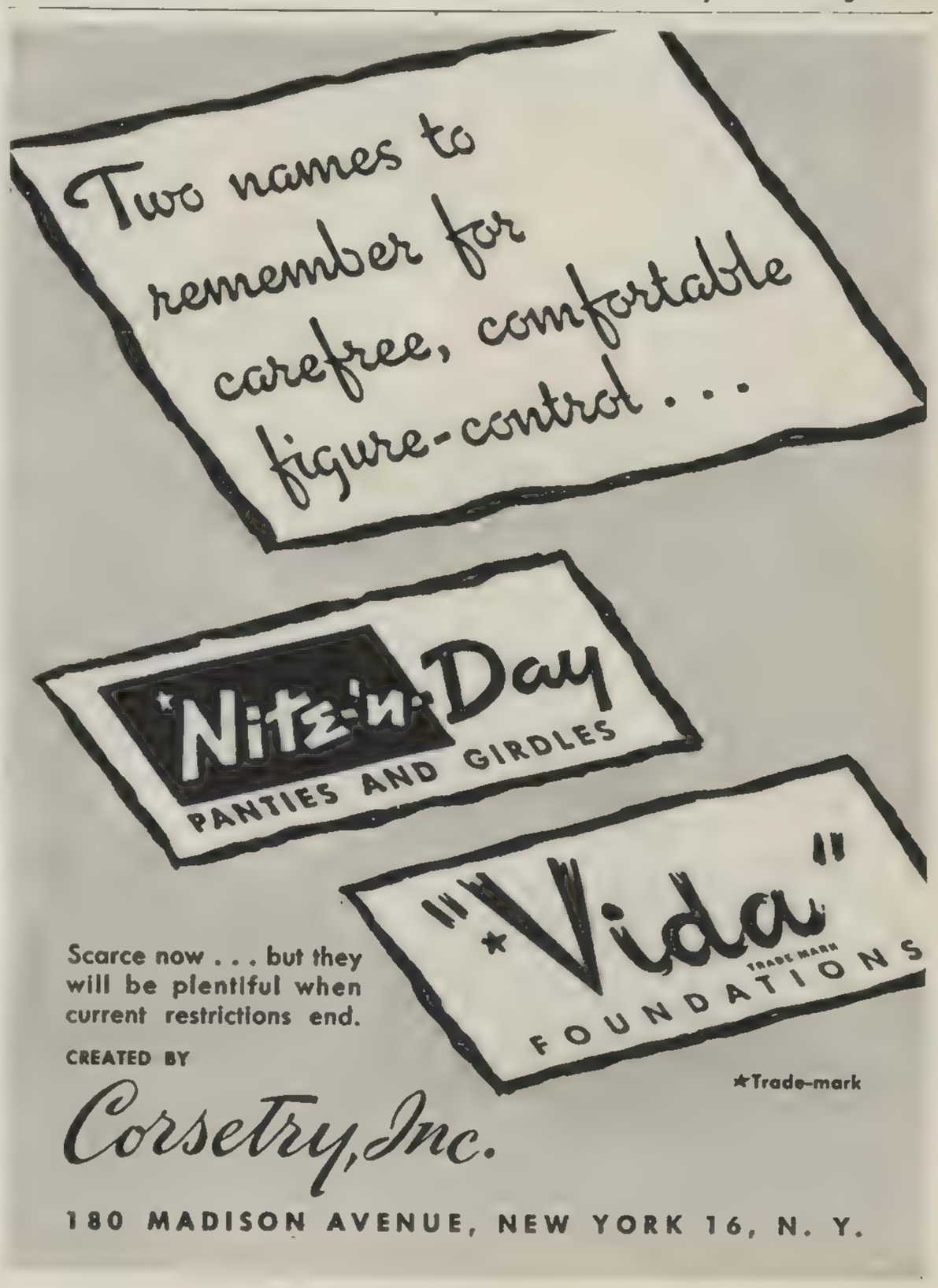

THE RIGHT TO WALK AWAY

Education, revelation, and bed baths—in a tuberculosis hospital

By Hazel O'Hara

BEFORE the war, if I had dreamed of giving a bath to a strange plumber, I would have taken the dream to the office next morning as a prize example of the tricks of the subconscious.

But the strange plumber whom I did bathe one Sunday morning was no trick of my subconscious. He lay in his bed in the tuberculosis sanatorium, and he was quite real. My first two stints as a volunteer on ward duty had been performed on the third floor among women patients. But this bright morning, the supervising nurse had looked at me, the newest member of the Sunday group, and had said appealingly, "We're awfully short of help on second." So here I was, asking my first whiskered patient, "Do you feel like having a bath?"

Offices are my everyday world. My day starts officially with greetings to people who are washed, shaved, powdered, clothed, and seated in administrative postures at their desks. This hospital room was an unknown element. But my gown and mask must have made me look more professional than I felt, for the plumber promptly accepted my offer to bathe him.

How that bath compared with baths given by graduate nurses, I can't say, but in point of conversation I had an ace up my sleeve. The day before I had picked some winners at the races, and this touch of mysticism in me completely won the plumber, despite any damage I did with soap and water and wash cloth. He considered the bath quite incidental to our talk of the sport of kings.

In wartime, doors swing open that ordinarily remain closed to all but those who have been trained as professional nurses. When the Red Cross first offered to open the doors of a tuberculosis sanatorium to me (a graduate, though not *cum laude*, of their home nursing course), I must confess that I wasn't eager to enter. But the sanatorium was in a bad plight. Doctors, nurses, orderlies had gone off to the war, and the remaining staff had to have help, or send some of the patients home.

Before a person is accepted as a volunteer at the sanatorium, he must go to the city's chest clinic for an X-ray and a tuberculin test. The X-ray must be negative, of course, but the skin test must be positive, or the candidate is ruled out. That positive skin test is a surprise to many people—but it shows that the body has been invaded by the bacilli at some time, has conquered them, and has proved some immunity to the disease.

At the opening class of our short preparatory course, a nurse started off our education *(Continued on page 198)*

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THE RIGHT TO WALK AWAY

(Continued from page 197)

by warning us that work at the sanatorium would be hard and *not* glamourous. That entire first session was designed to discourage us from looking for dramatic sequences that the institution wasn't prepared to offer. The nurse gave us a swift preview of the different world we were about to enter, where the inhabitants stay in bed for months or years.

Our remaining classes were practice hours, held in the training school of a hospital. We learned how to protect ourselves from the bacillus, how to scrub up, how to get out of a gown that is plastered down the front with germs, how to get in and out of a mask, and other details of the life aseptic. We learned how to give the patient a bath and change the bedding with him in bed, how to give a backrub, and—that staple—how to present a bedpan.

The hour I spent with my first patients in the sanatorium was a time of acute experience. That staid old expression, chronic illness, which I had so often used, turned into flesh and blood. The two women in the room had been in bed for ten years, the very years that had brought me a wealth of changes from city to city and from job to job. Their household was a bedside table. Their neighbourhood was the glimpse they could get of the corridor of the tuberculosis sanatorium. The passers-by were patients in pyjamas and dressing-gowns, and doctors, nurses, orderlies, maids. Even such a common joy as leaning on a broom on the back walk and chatting with a neighbour doing likewise was beyond their power to command. They were in bondage, and they lay in bed and took what came—a meal, or the awkward ministrations of a volunteer nurse's helper. So strong was my sense of their bondage that when I got back downtown that afternoon I gaped at the people running in splendid freedom for street-car and bus.

I had another acute experience as I gave that first bed bath—a lively awareness of the microorganisms. I could all but hear the patter of their tiny feet. I had seen germs of many kinds through the microscope, but acquaintance with them by microscope is far different from being among them on their own battleground. Here were the hordes of the invisible kingdom, busy and successful.

This awareness was shot through with fear. No one had to remind me at the end of that morning's work to scrub up, not just wash but scrub with a brush, around my finger nails, between each finger, up my arms above the elbows. But there was more than fear; there was revelation, and I was excited by it. I realized as I never had before the struggle that goes on between men and the microbes, between visible bodies *(Continued on page 199)*

THE RIGHT TO WALK AWAY

(Continued from page 198)

and those invisible bodies that have their exits and entrances, and their dramatic moments, just as we do.

This sanatorium room was a placid enough place. Its two windows looked out upon a stretch of woods, shady and idyllic. Within were two beds, a dresser, two chairs, and two bedside tables loaded with things for the needs of both body and soul—powder and soap, Bible, radio, rubbing alcohol, and candy. But this plain institutional bedroom was a tournament field, and the tournament was a life and death struggle.

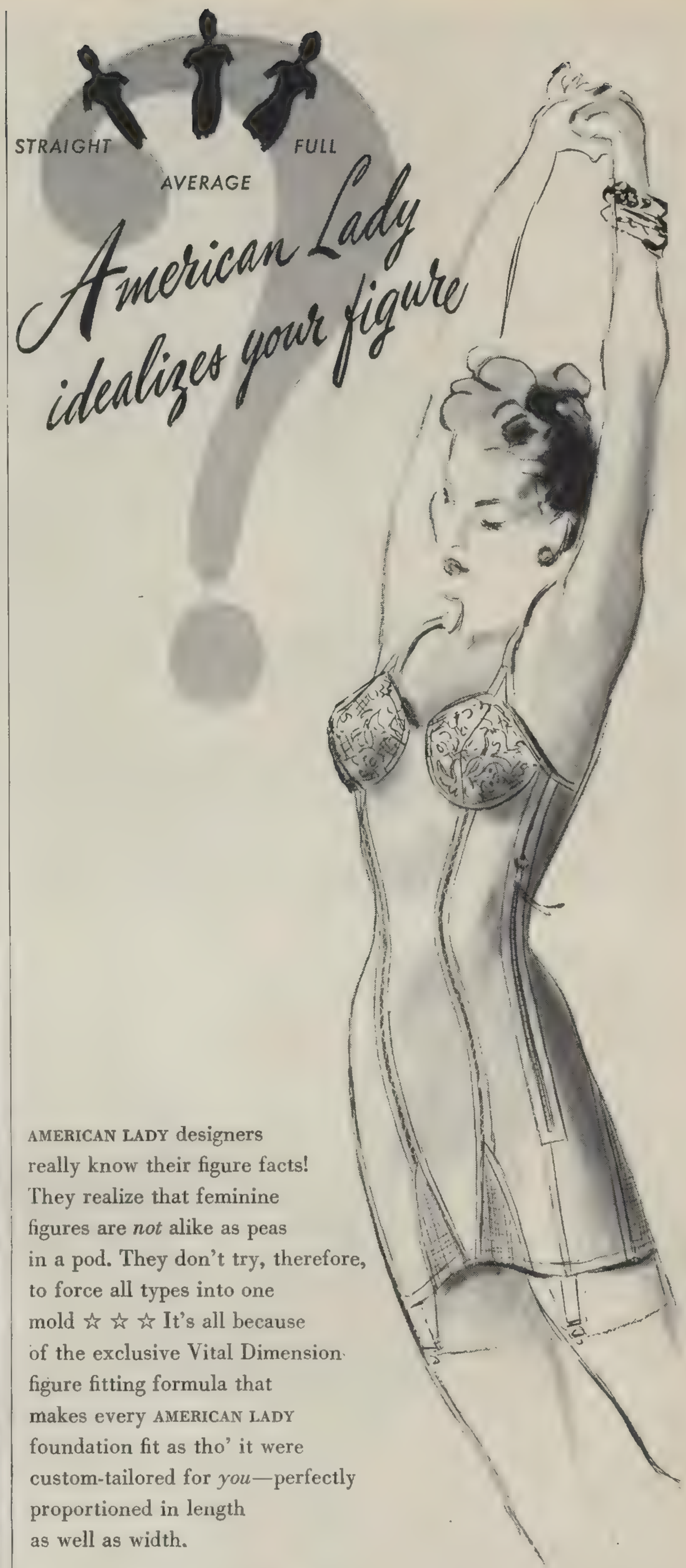
I suppose doctors, nurses, and bacteriologists become accustomed to the idea that here, in the clinic, laboratory and hospital room, the fight is pressed against the kingdom of the microorganisms. But the perception, full strength, was fresh and startling to me. This age of bacteriology is a remarkable age, and a good upsetting feeling of awe is due appreciation for its wonders. Only seventy-odd years ago, Koch spotted the tubercle bacillus, and today great institutions like the one in which I work are scattered about the country and the world. In these institutions, the tuberculosis germs are segregated. They are brought with their victims, away from offices, movies, schools, shops, out to this place equipped to struggle with them. I knew that, since the opening of the twentieth century, tuberculosis had fallen from first to seventh place as a cause of death in this country, but here I could see the work going on to break its power and bring about its fall.

To many patients, the diagnosis of tuberculosis comes as a verbal tornado that passes through their minds laying waste to hopes and plans, raising up fear and confusion. There's no fanfare to the diagnosis, "You have tuberculosis." It may be uttered very quietly, but down go your dreams.

The dashing little career girl had no time for tuberculosis. Her boss was on the up and up politically, and she was right behind him. But her firm arranged to have X-rays taken of all employees, and the nurse in the first-aid room kept calling to remind her to come and have her lungs photographed. So she dashed down one day for that bit of nonsense, and the X-ray coldly showed both lungs involved.

The newspaperman was indignant at tuberculosis, as any busy person is at an intruder who ruins his business schedule and social engagements. What business had tuberculosis with him? But the germs were winning, and he had to quiet down and allow his body to have all its energy for fighting the invaders.

You come upon astonishing examples of discipline in the sanatorium. There's a little jitterbug in one of the rooms who said to me last Sunday, "I'm going *up* *(Continued on page 200)*



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American Lady

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... by the makers of Artist Model and American Girl Foundations

RIGHT TO WALK AWAY

(Continued from page 199)

again tomorrow." By "up" she meant to the operating room, and by "again" she meant the second in a series of operations that make a thoracoplasty—removal of the ribs to collapse the lung permanently. "I'll be glad to get it over with," she went on wisely. "It's not too bad...a person has to learn to stand a little pain."

Although I feel fairly professional after a term of giving bed baths without drowning the patient, I must admit that many of my patients talk over my head. One of them regaled me with the mysteries of the bronchoscopic examination, with the doctor leaning down past her palate, her larynx, into her bronchial tubes. It's done with mirrors. When he came up, he said, "Your throat and tubes are all right," and that was wonderful news. Another patient called out his good news to me one morning as I passed his door: "Hello, my sputum's negative!"

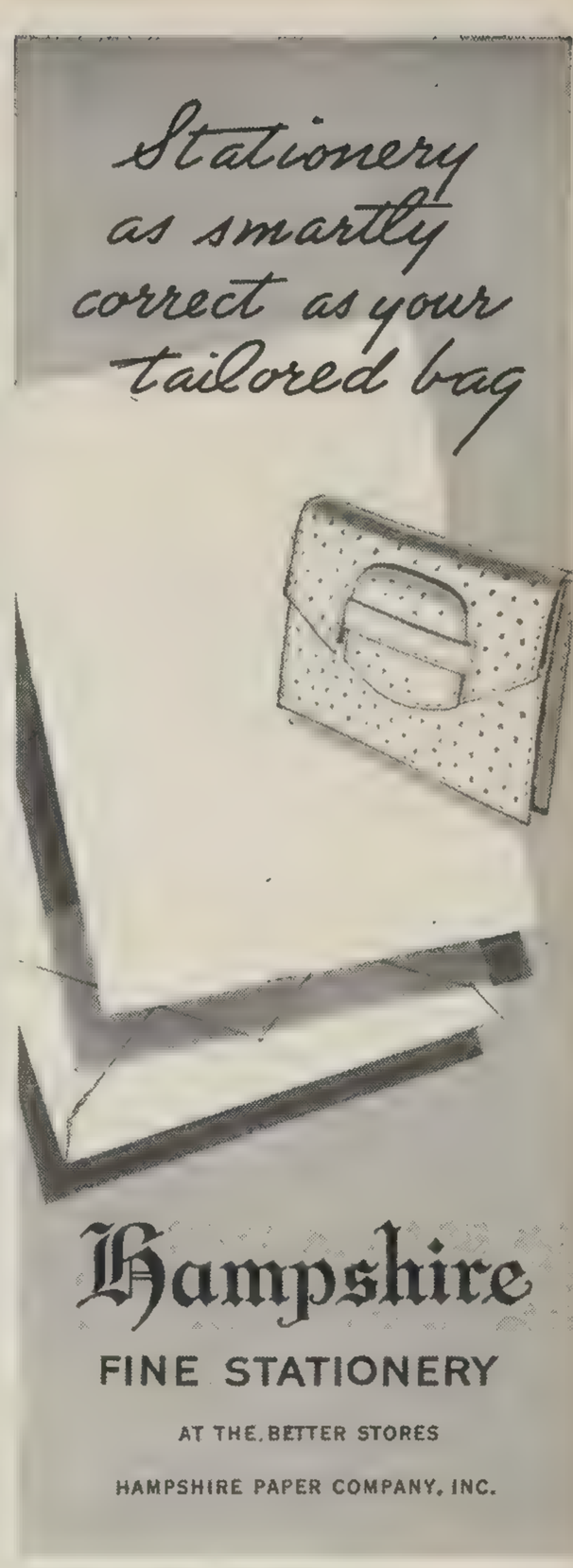
A tuberculosis sanatorium is to a high degree an educational institution, where people acquire fairly abstruse knowledge. Sometimes a patient who, in health, would have jeered at any word over two syllables as a "five-dollar word" will tell me about his thoracoplasty or his pneumonolysis. The patients talk of the necessity of protecting others from their germs. One of them explained to me how a tuberculous person protects society by going into a sanatorium.

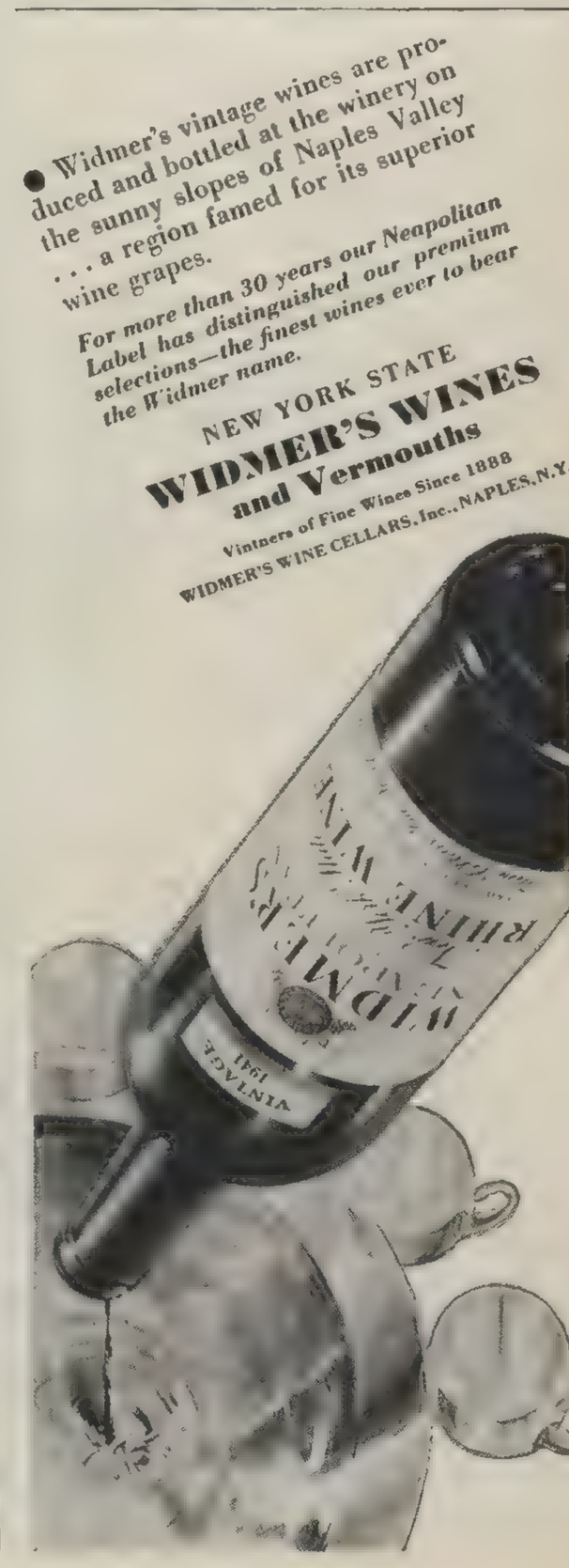
The volunteers are learning a lot, too. I am seeing, in fact, how war re-educates and reorients a people. All over the country, nurse's aides and other volunteers are getting an elegant education in medicine and public health, and consciously or not, they will help to change many other people's ideas about health—how to get it and how to hold on to it.

The nurse was right who warned us, that first evening of the preparatory course, that working at the sanatorium would not be glamourous. It isn't—but it is interesting, and our experience has depth. After a few months, we begin to get inside the world of tuberculosis and to share the life of its inhabitants—from the smile summoned up for the visitor, to the fear in the dead of the night.

I am most indebted to my patient patients, who have endured my wartime bed baths, for the sense of what it is to be able to get up and walk away. Often on a Sunday I finish out my stint by helping to serve dinner. As I carry the coffee pot from room to room, I see the patients as in a diorama, two by two in their rooms, eating from their trays. And when I see two faces that don't belong together, a highly intelligent face and a querulous, non-understanding face, I shrink at the idea of having one's companions chosen by a set of germs.

And if by any chance my *bête noire* at the office thinks I am more sweet of a Monday morning than I used to be, he's all wrong. Sweetness has nothing to do with the placid glance I give him. I am remembering my friends in their beds at the sanatorium, forced to accept everyone who comes into the room. I am conscious of the magnificent gift I have, in being able to get up and walk away.





FASCINATION

It's a sort of bloom on a woman. If you have it, you don't need to have anything else. If you don't have it, it doesn't much matter what else you have. (Sir Jas. Matthew Barrie)

Aziza MASCARAS

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ARIZONA
Phoenix . . . . . Goldwater's
Tucson . . . . . Levy Brothers

ARKANSAS
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CONNECTICUT
Bridgeport . The Howland Dry Goods Co.
Hartford . . . . . Sage-Allen & Co.

DISTRICT OF COLUMBIA
Washington . . . . Woodward & Lothrop

FLORIDA
Jacksonville . . . . . Cohen Brothers
Tampa . . . . . Maas Brothers

GEORGIA
Atlanta . . . . . Davison-Paxon Co.
Augusta . . . . . Davison-Paxon Co.

IDAHO
Boise . . . . . The Mode, Ltd.

INDIANA
Evansville . . . . . DeJong's, Inc.
Fort Wayne . . . . . Wolf & Dessauer

IOWA
Sioux City . . . . . T. S. Martin Co.

KENTUCKY
Lexington . . . . The Purcell Co., Inc.
Louisville . . The Stewart Dry Goods Co.

LOUISIANA
New Orleans . . . D. H. Holmes Co. Ltd.
Shreveport . . Hearne Dry Goods Co. Ltd.

MARYLAND
Baltimore . . . . . Stewart & Co.

MASSACHUSETTS
Boston . . . . . Chandler & Co.
Springfield . . . . . Albert Steiger Co.

MICHIGAN
Detroit . . . . . The J. L. Hudson Co.

MINNESOTA
St. Paul . . . . . The Emporium

NEBRASKA
Lincoln . . . . . Miller & Paine

NEW JERSEY
Trenton . . . . . Nevius-Voorhees Co.

NEW YORK
Albany . . . . . John G. Myers Co.
Binghamton . . . Hills, McLean & Haskins
Buffalo . . . . . The Wm. Hengerer Co.

NORTH CAROLINA
Charlotte . . . . . J. B. Ivey, Inc.

OHIO
Akron . . . . . The M. O'Neil Co.
Cleveland . . . . . The Higbee Co.
Warren . . . . . The Rappold Co.

OKLAHOMA
Oklahoma City . . . John A. Brown Co.
Tulsa . . . . . Seidenbach's

OREGON
Portland . . . . . Meier & Frank Co.

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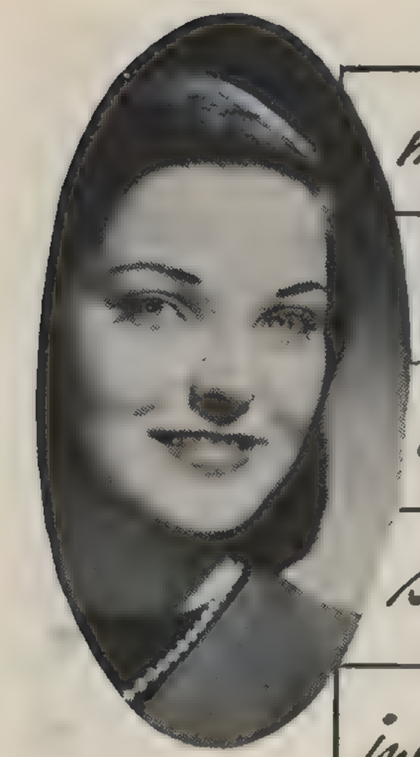

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more information below (about Tampax)

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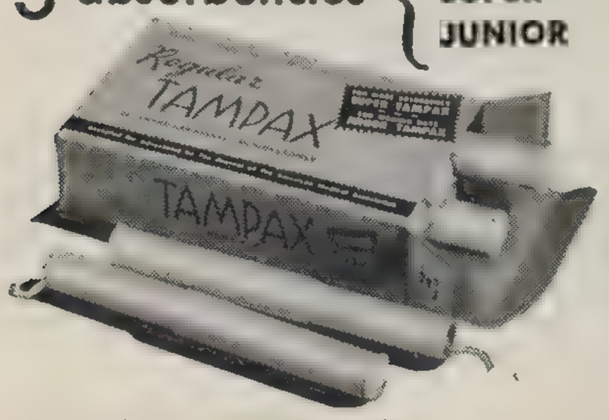

Accepted for Advertising by the Journal of the American Medical Association

Here are the Winners in

VOGUE'S 11th PRIX de PARIS

First Prize

one year on Vogue...Kate Rand, Bryn Mawr

Second Prize

six months on Vogue...Patricia Blake, Smith

*Third Prize**

three months on Vogue...Peggy Naab, College of New Rochelle

three months on House & Garden...Marilyn More, University of Washington

Honourable Mention

Elizabeth Day—Radcliffe
Marybelle Schmidt—U. C. L. A.
Marjorie Shreeve—DePauw University
Lois Lundberg—Elmira College for Women
Rose Marie Klein—Montclair State Teachers College
Mary Lou Kehoe—University of Connecticut
Joanne Hosford—Mount Holyoke
Patricia Platt—Bryn Mawr
Kathrine Iams—University of Oklahoma
Mary Alice Boyd—University of Wisconsin

***The third prize is new this year.**

The Prix de Paris winners who join the Condé Nast staff, enter first the Training Squad which was recently organized to provide an over-all picture of our publishing business. The young women who make good during their trial period with the Condé Nast Publications will become regular members of the staff. The 2nd quiz in Vogue's 11th Prix de Paris can be found on page 203 of this issue.

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Second Quiz in

Vogue's 11th Prix de Paris

Answer *one* Fashion question...

1. State what you believe to be the college girl's attitude toward her personal appearance on campus. Does she need to be more "clothes conscious?" How could this be accomplished? Discuss this in approximately 500 words.

2. After reading the lead article on page 126, describe in approximately 500 words your own type.

3. Study the editorial on page 144 and the illustrations which follow it. Comment on this pattern-presentation in about 500 words, and discuss whether or not it would induce you to make your own clothes (or have them made).

Answer *one* Feature question...

1. Write a short profile (about 500 words) on one of your professors who, because of extra-curricular activities, might especially interest Vogue's readers—e.g. Mary Ellen Chase at Smith, André Maurois at Mills, et cetera. OR write a profile, suitable for Vogue, on some outstanding world figure of today.

2. Suggest ideas for a double page spread suitable for an opening editorial in a Victory issue of Vogue.

3. Suggest four feature questions for future Prix contestants and answer one of them yourself.

If you are interested in entering Vogue's College Contest, write immediately to

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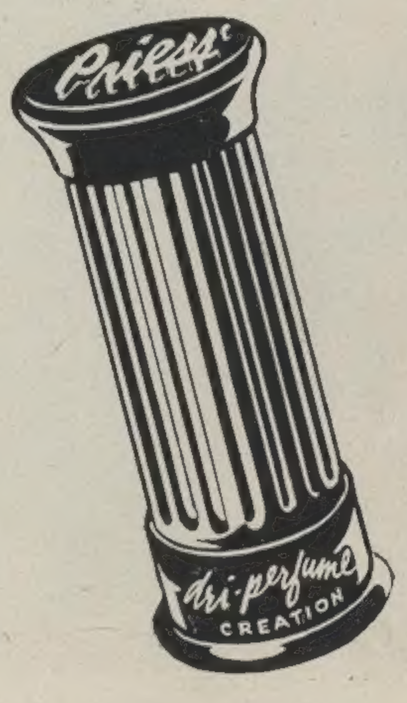

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Evelyn — and her Magic Violin, featured with Phil Spitalny's All Girl Orchestra on the radio program, "The Hour of Charm."

Photo by PAUL HESSE—Hollywood

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